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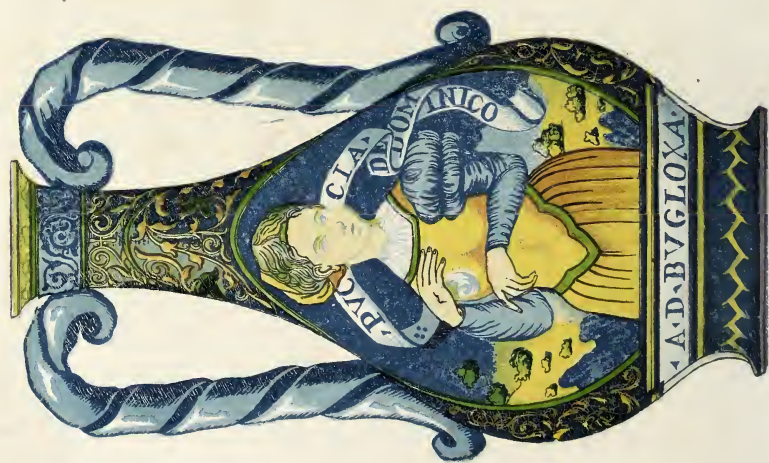












1.—SPEZIERIA VASE. MAJOLICA.



2.—FLEMISH STONE WARE.



## PLATE I.

### 1.—SPEZIERIA VASE. MAJOLICA.

Page 37. Marryat Collection. Height 17 inches. Purchased, with several others, from a convent at Messina, where they were to be replaced by glass vessels.

### 2.—FLEMISH STONE WARE.

Page 127. Marryat Collection. Height 10 inches. A good specimen of the Grès Flamand, both in form and colour.



A HISTORY  
OF  
POTTERY AND PORCELAIN,  
*Medieval and Modern.*

BY  
JOSEPH MARRYAT.



Second Edition, Revised and Augmented,

WITH COLOURED PLATES AND NUMEROUS WOODCUTS.

LONDON:  
JOHN MURRAY, ALBEMARLE STREET.  
1857.



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LONDON: PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,  
AND CHARING CROSS.

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## PREFACE

TO THE SECOND EDITION.

IN bringing out a Second Edition of this work, I must express my thanks for the favourable reception it has met with from the Public.

The late Mr. Bandinel formed the design of compiling a complete History of Pottery and Porcelain, of which various eminent writers were to furnish the respective portions assigned to them.<sup>1</sup> The plan, however, was not realised. In the former edition, in consequence of this project, I was careful not to encroach upon the bounds of my supposed collaborateurs, and confined my work to the specific period assigned me. As, however, the project is at an end, and no work, with the exception of Mr. Birch's upon Etruria and its Pottery, is announced for publication, I have thought it better to commence my description of Pottery at the period of its introduction into Spain by the Moors, and also to be more diffuse in the account of Italian Majolica, which I expected would have been taken up by an abler pen.

The progressive taste for objects of the Ceramic Art has been shown by the increasing prices obtained for specimens offered for sale within the last few years. In order to render this edition more complete for the

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<sup>1</sup> A History of Pottery and Porcelain, with a description of the manufacture from the earliest period in various countries. Asiatic, Egyptian, Etruscan, Classic, by Samuel Birch, Esq.; Italian Majolica, by Rev. Dr. Wellesley; British, by Albert Way, Esq.; Modern European and Oriental Pottery, by Joseph Marryat, Esq. Illustrated with Plates and numerous Woodcuts. 2 vols. 8vo.—*Copy of Advertisement in Mr. Murray's Catalogue.*

purposes of the collector, I have carefully revised the whole of the text, and enlarged considerably many portions of it, especially the articles upon Majolica and Oriental Porcelain. In the latter I have extracted freely from MM. Julien and Salvétat's excellent work, '*Histoire et Fabrication de la Porcelaine Chinoise.*' The monograms and marks are introduced in the text as well as collected together in a table for reference.

In the preparation of this Edition I have had the signal advantage of a coadjutor in my sister, Mrs. Palliser, the author of the translation of M. Labarte's '*Handbook of Mediæval Art,*' by whose assistance and supervision as Editor I have accomplished the task, which my distant residence from London, and avocations elsewhere, would otherwise have made it impossible for me to have done by my own efforts.

I have to express my obligations to Mr. A. Franks, Curator of the British Museum, as well as to Mr. Robinson, Curator of Marlborough House, and many others too numerous to mention by name, for the very valuable assistance they have rendered me; to Mr. Fontaine, of Narford Hall, for drawings of some exquisite specimens in his collection; to the officers of the Museum of Practical Geology, for the use of the woodcuts published in the Catalogues of the collections; also to Mr. Mayer, of Liverpool, for a similar favour. The liberality and taste of the Publisher is shown in the coloured drawings<sup>1</sup> and many additional woodcuts, and he has spared no pains or expense in rendering this work creditable to himself and acceptable to the public.

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<sup>1</sup> The author is not satisfied with the incongruous arrangement of the coloured cuts, or with their being printed in couples, but he is assured that such a disposition is unavoidable from the necessity of working specimens similar in colour together in the same plate. He would advise such purchasers as are somewhat fastidious upon the matter, to divide the prints upon each plate, and mount them separately, so that they may be inserted in their proper places in the text. As placed at present, only one-half of the number are opposite the page where they are mentioned.



## PREFACE

TO THE FIRST EDITION.

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THE origin of the present work may be briefly stated as follows. When first I became a collector of china, I found great difficulty in obtaining the information I desired to aid me in the pursuit. The majority of publications on the subject were either learned disquisitions upon the mythology of the Greek classical paintings, or, on the other hand, mere technical details of the manufacture, while a knowledge of the different kinds of Pottery and Porcelain appeared limited to the dealers. This induced me, in a tour which I subsequently made, to visit the principal collections and manufactories on the Continent, and, conjointly with my friend Sir Charles Price, I began to compose, for my amusement, a manuscript work upon Pottery and Porcelain, to be illuminated by his pen, and illustrated by drawings of specimens of porcelain, with portraits of the principal patrons of the art, and views of the various places connected with its manufacture. The undertaking remains incomplete, but the information collected being deemed by many of sufficient interest for publication, as a Handbook of Pottery and Porcelain, I was led to prepare it for the press. The publisher appreciating my labours more highly than I do, has liberally proposed to embellish the work with woodcuts and coloured plates, which have greatly contributed to render it attractive.

The sketch commences rather abruptly at about the fifteenth century, and concludes at the eighteenth. The

history of the previous epoch has been confided to abler hands, and will form a separate volume.

In this, I enter neither into erudite disquisitions nor into technical details; my endeavour has been to produce a work which may be acceptable to the general reader, and, at the same time, useful to the collector; enabling him to ascertain the nature of the specimens he possesses, and what are considered the most desirable in forming a collection. A copious Glossary is given, and fac-similes of the marks and monograms of the different manufactures.

In the compilation of this work, I have made great use of the valuable Treatise of M. Brongniart, and have been much indebted to M. Riocreux, the director of the Musée Céramique at Sèvres, as well as to the late Mr. Bandinel, Sir Charles Price, Mr. Way, Mr. Ford, and others, who have furnished me with many interesting contributions.

Many errors must inevitably occur in a work of this kind; I shall therefore feel much obliged for any corrections or information (to be made use of upon a future occasion), which may be addressed to me at the publisher's.

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UNIFORM WITH THE PRESENT VOLUME.

HANDBOOK OF THE ARTS OF THE MIDDLE AGES AND RENAISSANCE, as applied to the Decoration of Furniture, Arms, Jewels, &c. By M. JULES LABARTE. Translated from the French, and illustrated with upwards of 200 beautiful Woodcuts. 8vo., 18s.

HISTORY OF ANCIENT POTTERY AND PORCELAIN: Egyptian, Asiatic, Greek, Roman, Etruscan, and Celtic. By SAMUEL BIRCH, F.S.A. Illustrated with many Woodcuts. 2 vols. 8vo.

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1	2	SPAIN. MORESCO.	Azulejo.	Drawing, G. S. NICHOLSON, Esq.	5½ square
2	3	" "	"	FORD.	—
3	4	" "	Fragment of an Amphora.	"	—
4	5	" "	La Jarra.	OWEN JONES'S Alhambra.	4 ft. 3 in.
5	7	" "	Dish, with arms of Castile and Leon and Arragon.	British Museum.	18½ diam.
6	8	" "	Dish, with Antelope.	"	—
7	9	" "	Biberon.	"	14
8	12	" "	"Bacini" in front of Church of San Sisto, Pisa.	Drawing.	—
9	13	" "	Façade of San Sisto, Pisa; decorated with Moorish Plates.	"	—
10	17	ITALY. DELLA ROBBIA WARE.	Portion of Frieze, probably by A. della Robbia.	FRANKS.	—
11	18	" "	Holy Family.	Marlborough House.	26½×18½
12	19	" "	Altarpiece, from the Church of San Miniato, at Florence. The thickness of the faïence 1½ inch.	BRONGNIART, Atlas, xxxvi. 5. From SAUVAGEOT Coll.	—
13	20	" MEZZA-MAJOLICA.	Plate of Moorish design.	MARRYAT.	10 diam.
14	24	" MAJOLICA.	Pax.	"	6×5
15	26	" "	Apothecary's Pot.	—	—
16	31	" "	Vase, Triumph of Galatea.	MARRYAT.	18
17	32	" "	Vase, David and Bathsheba.	"	18
18	34	" "	Dish, grisaille on blue ground.	Royal Collection.	—
19	36	" "	Sections of Plates.	—	—
20	37	" "	Pharmacy Vase.	—	—
21	38	" "	Forms of Vessels for Pharmacy.	—	—
22	39	" "	Forms of Ewers and Jugs.	—	—
23	40	" "	Triangular Inkstand (16th cent.).	COL. PALLISER.	—
24	40	" "	Sauceboat.	DU SOMMERARD.	—
25	40	" "	Bénitier (grotesque form).	MARRYAT.	6
26	41	" "	Amatorii Plate.	"	—
27	43	" "	Ewer, Landing of Cæsar.	DU SOMMERARD.	—

Fig.	Page.	Country.	Subject.	From whence taken.	Height. Inches.
28	49	ITALY. MAJOLICA.	Plate by Maestro Giorgio, with the Vitelli arms.	British Museum.	8 diam.
29	51	" "	Ewer.	SOLTYKOFF.	—
30	66	" "	Plate of Siena ware (18th cent.).	Museum of Practical Geology.	—
31	75	" "	Oviform Vase.	Formerly at Stowe.	8
32	75	" "	Cistern on tripod base.	"	24×15
33	76	" "	Fruit-dish, ornamented with "amorini" trophies and arabesques.	British Museum.	—
34	77	" "	Jug (circ. 1520).	Marlborough House.	15
35	78	" "	Dish, an artist painting the border of a plate.	"	—
36	80	" "	Dish, commemorative of the Edict passed by Giov. Sforza.	Fontaine.	14½ diam.
37	82	" "	Plate, with Madonna.	"	9 diam.
38	84	" "	Dish, Storming of Goleta.	MARRYAT.	24 diam.
39	89	FRANCE. NEVERS.	Ewer, Bacchanalian subject.	Fontaine.	25
40	90	" "	Pilgrim's Bottle.	MARRYAT.	11
41	90	" "	Bottle.	"	—
42	91	" "	Ewer.	SLADE.	—
43	93	" ROUEN.	Vase.	HOPE.	—
44	95	" PALISSY.	Reptile Dish.	SOLTYKOFF.	—
45	98	" "	Stove Tile.	POURTALES.	13
46	99	" "	Reptile Dish.	MARRYAT.	13
47	99	" "	Saltcellar.	PRÉAUX.	—
48	100	" "	Dish.	MARRYAT.	—
49	101	" "	Perforated Dish, with arabesques.	Marlborough House.	—
50	102	" "	Dish, Allegorical Personification of Fontainebleau.	MARRYAT.	11½ diam.
51	103	" "	Vase, ovoid, fruit and flowers in relief. Ground blue, ornaments yellow.	BRONGNIART, Atlas, xxxvi. 3.	19¾ diam.
52	104	" "	Compotier.	SAUVAGEOT.	—
53	105	" "	Cistern.	Fontaine.	13½
54	105	" "	Cistern.	"	14½
55	108	" FAYENCE DE HENRI II.	Biberon.	PRÉAUX.	7
56	108	" "	Ewer.	"	7
57	109	" "	Candlestick.	SIR A. DE ROTHSCHILD.	—
58	110	" "	Saltcellar.	Fontaine.	—
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61	112	" "	Tile.	"	"
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63	114	" "	Enamelled Basket.	"	—
64	114	" "	Ornamented Vase.	SAUVAGEOT.	—
65	115	" "	Stove Tile.	BARRON.	—
66	116	" HÖCHST.	Vase.	MARRYAT.	13
67	117	" NUREMBERG.	Drinking-cup, Bear.	PALISER.	8½
68	117	" "	The same in profile.	—	—
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Fig.	Page.	Country.	Subject.	From whence taken.	Height. Inches.
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76	127	" GRÈS FLAMAND.	" ellipsoid.	HUYVETTER.	—
77	127	" "	Vase.	"	—
78	128	" "	Jug, biannular.	"	—
79	128	" "	" discoid.	"	—
80	129	" "	Blue and white Pilgrim's Bottle.	British Museum.	—
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83	132	" —	Saxon Urn, found in Norfolk.	British Museum.	—
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90	140	" —	Jug (15th cent.) found at London Wall.	Museum of Practical Geology.	8
91	140	" —	Jug (14th cent.) found at London.	British Museum.	10
92	141	" —	Costrel (16th cent.).	Museum of Practical Geology.	10
93	141	" —	Bottle of green glazed ware.	British Museum.	6
94	142	" —	Three-handled Tyg.	Museum of Practical Geology.	—
95	142	" —	Candlestick.	"	—
96	143	" —	Sack-pot, 1659.	CURZON.	—
97	147	" —	"Shakspeare's Jug."	MRS. FLETCHER, Gloucester.	9
98	148	" STAFFORDSHIRE.	Butter-pot.	Museum of Practical Geology.	14½ (6½ diam.).
99	149	" "	Two-handled Tyg.	"	—
100	150	" "	Dish, by Thomas Toft.	"	—
101	150	" "	Group of English Pottery (Crouch ware).	Illustrated News.	—
102	151	" "	Ornament (Crouch ware), Lady in a Sedan-chair.	"	—
103	152	" "	Butter-boat, white ware.	Museum of Practical Geology.	—
104	153	" "	Four-lobed Teapot, white ware.	"	—
105	153	" "	White-ware Cream-jug.	MARRYAT.	3
106	154	" "	White-ware Teapot.	"	4½
107	155	" "	Butter-boat, Queen's ware. Early specimen, made at Wedgwood's Bell Works.	Museum of Practical Geology.	—
108 to 114	157 to 158	" "	Chessmen, executed by Wedgwood, designed by Flaxman.	—	—

Fig.	Page.	Country.	Subject.	From whence taken.	Height. Inches.
115	160	ENGLAND. STAFFORDSHIRE.	Large Vase, in black Egyptian ware, handle formed by the figure of a satyr looking into the vase. Wedgwood's mark.	Museum of Practical Geology.	-
116	161	" "	Chimæra in black Egyptian ware, with nozzle for light. Wedgwood's mark.	"	-
117	162	" "	Hanging Lamp. From the antique.	MARRYAT.	-
118	162	" "	Wedgwood Vase, blue jasper with white ornaments.	"	-
119	163	" "	Large Plaque, designed by Flaxman, illustrative of Cameo Ware of Wedgwood, worked upon flat surfaces.	Museum of Practical Geology.	-
120	163	" "	Cameo ware of Wedgwood; grey blue with white ornament. Designed by Flaxman.	Marlborough House.	-
121	170	" LIVERPOOL.	Punchbowl made at Shaw's works, and presented to Capt. Metcalf, 1753.	MAYER.	-
122	171	" "	Teapot, printed by Sadler.	"	-
123	172	" "	Punchbowl made by Pennington.	Mechanics' Institute, Shelton.	20½ diam.
124	173	" "	Porcelain Vases made by Pennington.	MAYER.	-

## PORCELAIN.

Fig.	Page.	Country.		Subject.	From whence taken.	Height. Inches.
125	193	CHINA.	—	Bottles found in the Egyptian tombs.	SIR GARDNER WILKINSON, &c.	2 $\frac{1}{2}$
126	210	"	—	Plate of the Yong-lo period.	PALLISER.	—
127	213	"	NANKIN.	Dish, blue and white.	MARRYAT.	17 diam.
128	214	"	"	Jar, blue and white.	"	17
129	217	"	—	Double Bottle.	DEBRUGE-LABARTE.	—
130	217	"	—	Kylin.	MARRYAT.	—
131	218	"	—	Porcelain Vessel.	DEBRUGE-LABARTE.	—
132	219	"	—	Striped Bottle, white and brown.	MARRYAT.	11
133	220	"	—	Hexagon Vase.	"	18
134	220	"	—	Silk-winder.	"	16
135	221	"	—	Chinese Seal.	FRANKS.	—
136	221	"	—	Characters on Chinese Seal.	—	—
137	224	"	—	Porcelain Tower of Nankin.	FERGUSON'S Architecture.	330 ft.
138	226	JAPAN.	—	Saucer, ancient pattern.	MARRYAT.	5 $\frac{1}{2}$
139	227	"	—	Gourd-shaped bottle.	"	15
140	228	"	—	Vessel in form of a Coffee-urn.	"	17
141	229	"	—	Teapot.	BECKFORD.	—
142	230	PERSIA.	—	Tomb of Sultaneah.	BEEK.	—
143	231	"	—	Tile Painting from the Palace of Astrabad.	HOMMAIRE DE HELL.	—
144	236	CHINA.	—	Turquoise Match-pot.	MARRYAT.	4 $\frac{1}{2}$
145	238	"	—	Stork.	BECKFORD.	—
146	239	JAPAN.	—	Teapots.	MRS. HAWES.	—
to 149						
150	245	GERMANY.	DRESDEN.	Grotesque Teapot.	MARRYAT.	6 $\frac{1}{2}$
151	245	"	"	Vase.	"	8 $\frac{1}{4}$
152	246	"	"	Vase, with cameos.	"	5
153	247	"	"	Count Brühl's Tailor. (There is a larger size of 18 in.)	"	9
154	247	"	"	Tailor's Wife.	"	7
155	251	"	"	Ape.	Japan Palace.	28
156	251	"	"	Dog.	"	17 long.
157	252	"	"	Candelabrum.	MARQUIS OF BATH.	24
158	265	"	FULDA.	Coffee-pot.	MARRYAT.	8
159	269	HOLLAND.	HAGUE.	Vase, with paintings.	"	12 $\frac{1}{4}$
160	273	ENGLAND.	BOW.	Cream-jug.	BANDINEL.	4
161	276	"	"	Vase.	MARRYAT.	—
162	282	"	CHELSEA.	Vase, with Chinese figures.	E. ELLIS.	22
163	283	"	"	Butter-boat.	SIR C. PRICE.	—
164	284	"	"	Cup and Saucer.	Museum of Practical Geology.	—
165	285	"	"	Pastoral Figure.	"	—
166	285	"	"	Pastoral Figure.	"	—
167	286	"	DERBY.	Cup and Saucer, Chelsea-Derby.	"	—



Fig.	Page.	Country.	Subject.	From whence taken.	Height. Inches.
168	286	ENGLAND. DERBY.	Vase, blue ground, with birds and flowers in compart- ments.	Museum of Practical Geology.	-
169	287	" PLYMOUTH.	Coffee-pot.	PRIDEAUX.	-
170	288	" "	Saltcellar.	Museum of Practical Geology.	-
171	288	" "	Butter-stand.	"	-
171	289	" "	Figure of an Elephant.	"	-
173	293	" WORCESTER.	View of Porcelain Manufactory.	Gentleman's Magazine for 1752.	-
174	294	" "	Mug, with Portrait of Frederick the Great.	Museum of Practical Geology.	-
175	298	" SHROPSHIRE.	Cup and Saucer, paint- ed blue flowers, and gilded.	"	-
176	302	" STAFFORDSHIRE.	Leek Vase.	MARRYAT.	26
177	310	FRANCE. SÈVRES.	Vase, stiff style.		
178	314	" "	Vase, bleu de Roi.	SIR A. DE ROTHSCHILD.	15½
179	315	" "	Vase, bleu de Roi.	MARQUIS OF BATH.	13
180	330	ITALY. LA DOCCIA.	Vase.	MARRYAT.	30
181	338	" CAPO DI MONTE.	Basin.	"	-
182	338	" "	Vase.	FALCKE.	-
183	339	" "	Saltcellar.	MARRYAT.	-
184	343	SPAIN. BUEN RETIRO.	Jardinière.	SIR HUGH CAMPBELL.	-



## Woodcuts in the Glossary.

Fig.	Page.	Subject.	Country.	From whence taken.	Height. Inches.
185	351	Brickmakers.	THEBES.	WILKINSON'S 'Manners and Customs of the Egyptians.'	-
186	352	Alcarazza.	SPAIN.	AULDJO.	-
187	353	Water-cooler.	EGYPT.	British Museum.	-
188	355	Amphora.	POMPEII.	AULDJO.	-
189	358	Bottle, Pilgrim's.	EGYPT.	British Museum.	-
190	"	" Twin-joined.	"	"	-
191	"	" Double.	CHILI.	"	-
192	362	Mummy Cone.	EGYPT.	"	-
193	363	Drinking Cup. Fish.	CHILI.	MARRYAT.	4½
194	364	" " Head.	PERU.	BECKFORD.	-
195	"	" " "	GREEK.	Museo Borbonico.	-
196	365	" " Leg.	VULCI.	British Museum.	-
197	"	" " Cylix with Eyes.	"	BRONGNIART, Atlas, xx. 2. (from MICALI).	-
198	369	Cooking Pot.	VELLORE.	SIR EDWARD BURNES.	-
199	370	Annular Vase.	CAMPANIAN.	BRONGNIART, Atl., xxxi. 10.	diam. 5.
200	371	Funereal Urn (half).	CORSICA.	TRAITÉ, t. 1, p. 456.	-
201	"	" Jar of a Coroado Chief.	BRAZIL.	BRONGNIART, Atlas, xix. 6 (from DEBRET).	-
202	372	Coffins of Pottery, from Warka.	MESOPOTAMIA.	British Museum.	-
203	374	Cyathus. Black Pottery of	ETRURIA.	BRONGNIART, Atlas, xx. 8.	-
204	375	Tinaja.	SPAIN.	AULDJO.	-
205	376	"	"	Musée Céramique.	10 ft.
206	376	Koupchine.	CAUCASUS.	BRONGNIART, Atl., xix. 1.	"
207	377	Vase cerclé.	ANTINOË, ruins.	" " xxii. 3.	-
208	378	Kiln, Common Pottery.	PARIS.	" " xxxiii. 1.	-
209	379	" Hard.	BEAUVAIS.	" " xxxviii. 2.	-
210	"	" Porcelain.	SÈVRES.	" " lii. 1.	-
211	386	Olla on Vase.	GREECE.	British Museum.	-
212	390	Diogenes in Pithos.	VILLA ALBANI.	BRONGNIART, Atlas, xix. 4 (partly from WINCKELMANN).	-
213	395	Child's Rattle.	SCANDINAVIA.	Drawing, G. S. NICHOLSON, Esq.	-
214	396	Vase.	BRESLAU.	" "	-
215	"	Vase.	MECKLENBURG.	BRONGNIART.	-
216	"	Pottery, Mexican.	MEXICO.	British Museum.	-
217	397	" Mexican Deities.	"	"	-
218	"	Mexican Tomb, containing Pottery.	CHUNJAJU.	FERGUSON'S Architecture.	-
219	398	" " "	TAYI.	" "	-
220	"	Pottery, Peruvian.	PERU.	British Museum.	-
221	399	" " "	"	"	-
222	"	Peruvian Tomb.	"	FERGUSON'S Architecture.	-
223	400	Head in Pottery.	BOGOTÀ.	WILLIAM TURNER, Esq.	-
224	"	Honeysuckle Pattern.	-	FERGUSON'S Architecture.	-
225	402	Rhyton.	GREECE.	Museo Borbonico.	-
226	403	"	"	"	-
227	406	Tumulus with Skeletons.	GERMANY.	BRONGNIART, Atlas, i. 1 (from KRUSE).	-
228	407	" Ashes.	"	" " i. 2.	-
229	"	Tomb near Nola.	-	D'HANCARVILLE.	-
230	408	Vases in Tombs.	-	"	-
231	"	Tomb at Albano.	-	"	-
232	410	Vase.	GREECE.	DODWELL'S Greece.	-
233	411	"	"	BECKFORD.	-

# Antique Chinese Porcelain.

( APPENDIX XIII. )

Fig.	Page.	Subject.	From whence taken.
234	459	Bottle of the kind found in Egyptian tombs.	Collected by Mr. FORTUNE.*
235	459	Oviform Vase of rare turquoise colour.	” ”
236	459	Gourd-shaped Bottle of yellowish stoneware crackle.	” ”
237	459	Very ancient Porcelain Vessel.	” ”
238	460	Porcelain Vase, enamelled with figures of animals and plants.	” ”
239	460	Curious Pilgrim-shaped Bottle, enamelled with butterflies, &c.	” ”
240	460	Vase of sea-green crackle.	” ”

\* From “The Chinese, Inland, on the Coast, and at Sea,” by R. Fortune, Esq. London, May, 1857.

## INTRODUCTION.

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THE Plastic or Ceramic Art is deserving of our attention, as being one of those first cultivated by every nation of the world. Its productions, though in modern times restricted to domestic use, were employed by the ancients for higher and nobler purposes. Pottery was the medium of expressing their homage for the dead, and the prize of the victor in the public games. Successful cultivators of art were honoured with statues and medals, decreed to them by the state, and their names were transmitted to posterity by poets and historians. Hence the potter's was an honourable profession; a college for its members was established by Numa, and a family of potters who worked for the king is mentioned in the genealogy of the tribe of Judah.<sup>1</sup>

The existence of pottery has proved of the highest value as an aid to historical research. From the

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<sup>1</sup> "These were the potters and those that dwelt among plants and hedges, there they dwelt with the king for his work."—1 Chron., iv. 23. The potter's art furnishes us with many of the most beautiful metaphors of Scripture. When the Almighty would show His absolute dominion over men, and His irresistible power over their hearts, He often had recourse to the similitude of a potter, who makes what he pleases of his clay, sometimes a vessel

of honour, and sometimes of dishonour, now forming it, and then breaking it; now preserving it, then rejecting it.—Psalm ii. 9; Isaiah, xlv. 9, lxiv. 8; Jeremiah, xviii. 6, xix. 11; Rev. ii. 27, &c.

Agathocles, king of Sicily, showing his friends his vases of gold, said to them, "These vases have been made after the earthen vases which I turned formerly when a potter."—*Diodorus Siculus*, lib. xix.

pottery of the tombs, we learn the domestic manners of nations long since passed away, and may trace the geographical limits of the various great empires of the world. The extent of ancient Greece, of its colonies, and its conquests, is clearly to be traced through each division of the Old World by the Grecian funereal pottery, which, distinct in its character from that of any other, long survived the political existence of the Grecian empire.<sup>2</sup> The limits of the Roman empire are, in like manner, deduced from the remains of the Roman pottery; beyond the spot where Arminius repulsed the Roman legions, no trace of Roman pottery has been found, and the frontier line of the Roman dominion in Britain is marked out in a similar manner. The extent of the Mahomedan empire in the Old World, and the Aztec dominion in the New, would alike be clearly pointed out by their pottery, if no other record of their conquests had been transmitted to us.

The Ceramic art has always been an object for royal patronage. The Chinese emperors obtained, by high premiums, the unrivalled manufacture of the egg-shell porcelain, and they enrolled the potter-martyr<sup>3</sup> in the catalogue of the deities. The Dukes of Urbino, by their liberal patronage, introduced the beautiful majolica; from Henry II. and Diana de Poitiers an unrivalled fayence derives its name, and that Prince and his consort, Catherine de Medici, developed the genius of Palissy; Augustus the Strong, Maria Theresa, Frederic the Great, and other reigning princes of Germany,

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<sup>2</sup> The Grecian funereal pottery existed as a manufacture, perhaps, not less than 1200 years: from about the

ninth century before the Christian era to about 350 years after.

<sup>3</sup> Page 222.

both founded and brought to perfection, at their own expense, the porcelain manufactures of their respective countries; <sup>4</sup> Russia owes the establishment of hers to Elizabeth and Catherine II.; Charles III. founded those of Capo di Monte and the Buen Retiro; Madame Pompadour, by her influence over Louis XV. brought the porcelain of Sèvres to its unrivalled perfection; while Dubarry gave her name to the most lovely colour Sèvres has produced; and William, Duke of Cumberland, supported that of Chelsea, which unfortunately was abandoned, for want of encouragement, at the death of its royal patron. Even Wedgwood, who in general, courted no extraneous aid, was fain to secure a certain number of subscribers to enable him to take the copy of the Barberini vase, while his newly invented earthenware was introduced under the patronage of Queen Charlotte, and bore her name.

Nor is the art less associated with the names of celebrated historical characters. With the tale of the unfortunate Jacqueline of Hainault, it can never cease to be identified.<sup>5</sup> The fictile career of Palissy and Böttcher entitles them to a place in the romance of history. The minister De Calonne occupied himself with the manufacture of Lille and Arras. We find Nelson, in the midst of his victorious course, engaged in collecting the china of Capo di Monte<sup>6</sup> and Copen-

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<sup>4</sup> The effect of patronage was particularly remarkable in the rapid progress of the porcelain manufactories in Europe, where the art was only introduced in the beginning of the eighteenth century, and where, in less than fifty years' time, it rose to its greatest perfection. When, however, the manufacture ceased to be mono-

polised by crowned heads, though the community gained by the introduction of porcelain into general use, the art was degraded by the substitution of a cheap and common article for the exquisite productions of the royal manufactures.

<sup>5</sup> Page 124.

<sup>6</sup> Page 337.



hagen.<sup>7</sup> The partiality of the unfortunate Admiral Byng<sup>8</sup> for china was designated in the political caricatures of the day ; Dr. Johnson interested himself in the manufacture at Chelsea ; and numerous other instances might be given, if more were necessary, to prove the interest that has, in all ages, been inspired by the productions of the potter's art.

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<sup>7</sup> Page 270, note.

<sup>8</sup> It appears that he was a great fop, and a great collector of china. In one of the caricatures of the day he is represented in the garb of a beau, with the muff, and other accessories of that character. At his side is a

parcel of china, with the inscription "China warehouse." Allusion is also made to his being a collector of china in a metrical parody of his despatch to the Admiralty announcing his desertion of Port Mahon. — Wright's *England under the House of Hanover*.

# HISTORY OF POTTERY.

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## CHAPTER I.

### SPANISH POTTERY.

Extinction of the Ceramic art in Europe — Its first revival in Spain under the dominion of the Arabs — Enamelled tiles — Azulejos of the Alhambra described by Swinburne — Those of the Cuarto Real — Collection of Mr. Ford — Azulejo pavement at Bristol — Spanish proverb — Hispano-Arabic or Moorish pottery — Jar of the Alhambra — Moorish pottery confounded with Majolica — Classification of Hispano-Arabic pottery — Specimens in the Ceramic Museum at Sèvres — The Musée de l'Hôtel de Cluny — Debruge-Labarte Collection — Marlborough House and the British Museum.

DURING the dark ages that succeeded the subversion of the Western Empire, the manufacture of decorative pottery was entirely lost in Europe. It first re-appeared in Spain, carried thither by the Mahomedan invaders,<sup>1</sup> who probably found there some traditions of the Ceramic art, for which Spain, under the Romans, had been celebrated.<sup>2</sup> Wherever the Arabs extended their conquests, they introduced the manufacture of the tiles of enamelled earthenware with which the mosques of Persia and Arabia were adorned. By these tiles we mark their progress along the shores of Africa; and, in Spain, the Moorish buildings at Seville, Toledo, and Granada, and, above all, the fortress-palace of the Alhambra, are alike to be recognised by this style of decoration, and attest the unrivalled grace and refinement of Arabian art.

These beautiful tiles, called by the Spaniards “azulejo,”<sup>3</sup> are of a pale clay, the surface of which is coated over with a white opaque enamel, upon which the elaborate designs are executed in colours. The tints employed in the early tiles are usually blue or brown; the latter, when placed in a proper light, being iridescent. The

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<sup>1</sup> When they overthrew the Gothic monarchy, A.D. 711.

<sup>2</sup> Pliny mentions the jasper-red pottery of Saguntum (Lib. xxxv. c. 12). It

is said to have employed 1200 workmen.

<sup>3</sup> “Zuleija, Zuleich, Arabic, a varnished tile.” — FORD'S *Handbook for Spain*, p. 173.



whole of the courts of the Alhambra were probably paved with these tiles, but a portion of one pavement only now remains.

This building was left to ruin and dilapidation after the fall of Granada, and received still greater injuries from the Spaniards of modern times, as well as from the French during their occupation of the Peninsula in 1812. Swinburne,<sup>4</sup> in 1775, describes the blue and yellow tiles which covered the walls to the height of five feet from the ground, as well as the large painted and glazed tiles of the roof, some of which still remain.

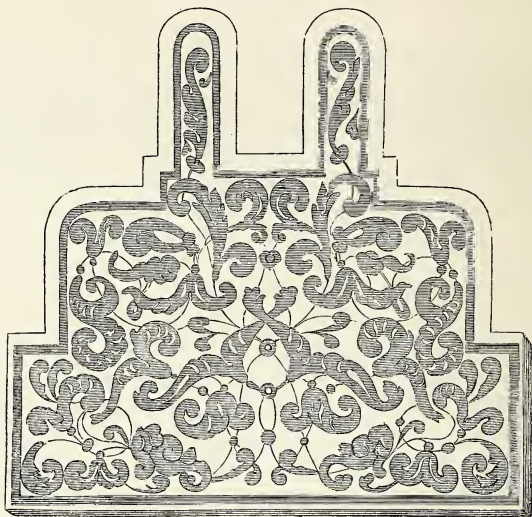


Fig. 1.

Moorish Tile from the Cuarto Real.

The Cuarto Real, a royal Moorish villa in Granada, is decorated with white tiles covered with the most elaborate designs of scroll-like foliage in gold lustre. They form a band beneath the springing of the roof, and are about  $5\frac{1}{2}$  inches square. Mr. George Stewart Nicholson, in a recent visit to Granada, succeeded, after great difficulty, in obtaining permission of the authorities to make a hasty tracing of one of these tiles. He describes it "as one of a row under the roof of a vestibule in the Cuarto Real." The form he was not able to determine, although he believes it to be square, the top being hidden by the bracket-pendants of the roof. The pattern is gold of a greenish tint, and apparently beneath the glaze,—as far as he could judge, in the dim light gained from the few windows not blocked up. Fig. 1 is from the

<sup>4</sup> Travels through Spain in the Years 1775 and 1776. 4to. Lond. 1779.

finished drawing made by Mr. Nicholson from the above-mentioned tracing.

The manufacture of enamelled tiles continued after the fall of

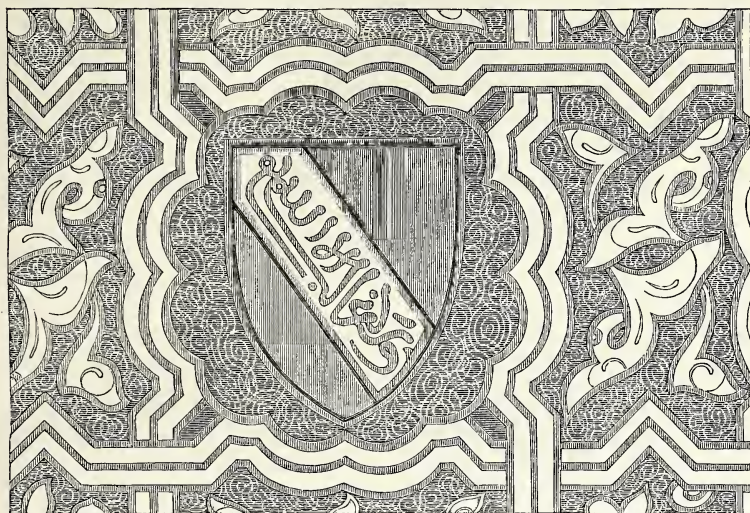


Fig. 2. Azulejo from the Hall of Justice, Alhambra. (Ford Collection.)

Granada. The Spaniards learned the art from the Moors; and in Valencia they are made to the present day. In the Alcazar of Seville<sup>5</sup> specimens are to be seen of azulejos, both of Moorish and Catholic manufacture. Toledo also contains many examples of tiles of the Catholic period.<sup>6</sup>

Mr. Ford procured a complete set of azulejos, chiefly from the Alhambra, when, in 1831, portions of the Moorish saloons of state were barbarously converted by the governor, La Serna, into magazines for the salt-fish of his galley-slaves. They are of various degrees of quality, both as to the material and the painting. The following are descriptions of some of these specimens:—

1. Moorish, very fine and most ancient; surface plain, painted and enamelled blue; the elaborate designs in gold lustre. The

<sup>5</sup> Seville is very rich in azulejos. The best specimens "are the dados in the Patio of the Alcazar, of which some are Moorish, others of the time of Don Pedro; while those in the chapel were made in 1504. Next in date comes the most curious portal of Las Monjas de Sa. Paula, then the dados in the Casa Pilatos, and after that the summer-

house in the Alcazar garden (1546). . . . Those at San Augustin were designed in 1611, when yellows were all the fashion. Soon after the custom of representing monks and sacred subjects became very prevalent."—FORD's *Handbook for Spain*, p. 173.

<sup>6</sup> The Moorish tiles are generally painted, the older Catholic stamped.

inscription on the shield is the well-known motto of the Mussulman founders of the palace of Granada,—“There is no conqueror but God.” The date of its manufacture may be placed at about 1300. Fig. 2 is a representation of this tile, which appears, by another specimen, to have been copied in a very inferior style in 1400.

2. Moorish, fine quality; pattern a star, to imitate inlaid work. This seems also to have been copied and impressed, in a very inferior style, at a later date.

3. Moorish, forming part of the panelling of the dado of a wall, inlaid and fine; as early as 1300. This tile has also been copied in the same manner as the last.

4. Of Spanish manufacture, from the Alcazar of Toledo, prior to the time of Charles V., about 1490; the pattern impressed, the colours white and yellow.

5. Of the same class, from Toledo, with the arms of Castile and Leon, of the time of Charles V., about 1525. The pattern is impressed.

In the Mayor's chapel at Bristol is a pavement of azulejos, imported no doubt by one of the numerous Bristol merchants, who had great traffic with Seville in bottles.<sup>7</sup>

This mode of decorating houses was of old held in high esteem, and was considered as a mark of wealth in the possessors, whence arose the old Spanish proverb, “Nunca haras casa con azulejos”—You will never have a house adorned with glazed tiles:

that is, you will never thrive, or be a rich man.

The azulejo was not the only production of the Moorish potters; their pottery was often impressed over the whole surface with Arabic inscriptions, and sometimes ornamented with sunk arabesque patterns as richly as a lace veil (Fig. 3).

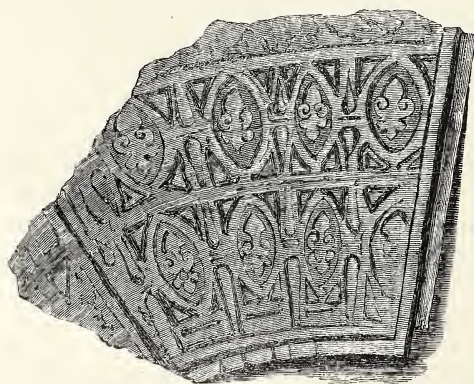


Fig. 3. Fragment of an Amphora. Moorish, 1300. (Ferd Coll.)

The celebrated Vase of the Alhambra, of which we give a representation (Fig. 4), is the most remarkable specimen extant of their Ceramic industry. The

<sup>7</sup> They are engraved in Lysons' *Antiquities of Gloucestershire*. A similar tile, from Haccombe Church, Devonshire, is in the British Museum.



date of its manufacture is placed at 1320. It is of earthenware; the ground white, the ornaments either blue of two shades, or of that gold or copper lustre so often found in Spanish and Italian pottery. This beautiful specimen of Moorish workmanship, which is 4 feet 3 inches in height, was discovered, with another similar to it, beneath the pavement of the Alhambra, and is said to have been filled with gold. It was copied in 1842 at the manufactory of Sèvres, from drawings made in Spain by Dauzats. Its companion was broken in the time of Montilla, who used the fragments as flowerpots, until a French lady carried them away.

The Moors appear to have continued the manufacture of their ornamental pottery until the period of their final expulsion under Philip III., at the beginning of the seventeenth century.

This Hispano-Arabic pottery long remained confounded with the Italian majolica, of which it is the recognised prototype,<sup>8</sup> until M. Riocreux, the learned curator of the Musée Céramique at Sèvres, directed attention to the subject.

The enamel of this pottery is of a yellowish-white, covered with an iridescent lustre, which appears to proceed from the copper-coloured or yellowish ornaments which form the principal decoration of this ware.

It is divided by M. Riocreux into three classes, belonging to different manufactures, and probably to different dates. The first has a yellow ground, with brilliant lusted ornaments, approaching to copper red; the designs almost entirely cover the ground, and consist of flowers, among which birds are sporting, in the style of the Persian fayence; these specimens appear of a less perfect, and perhaps more ancient manufacture.



Fig. 4. La Jarra. Alhambra. From Owen Jones's 'Alhambra.'

<sup>8</sup> The question of the Spanish origin of Italian majolica is discussed in the next chapter. The Moorish plates, of

which the Italian "bacini" are the alleged imitations, are to be only found incrustated in the churches of Italy.

In the second class he places the designs of an uniform golden yellow tone, representing heraldic escutcheons indicative of Spanish origin. These are generally the shields of the kings of Castile, Leon, Arragon, and of the other sovereign families who divided, in the middle ages, the Spanish Peninsula. From the arms with which the specimens of this class are ornamented, they appear to be as early as the fourteenth century. One piece in the Museum at Sèvres contains the arms of Blanche of Navarre, as wife of John of Arragon, whom she married in 1419. She died in 1441. A basin bears the Mahomedan crescent, with the shield of Leon, and may therefore be anterior to 1230, the epoch of the union of Leon and Castile, under Ferdinand III.

The Hispano-Arabic pottery which composes the third class is decorated with patterns in coloured enamel, combined with ornaments of golden yellow; the subjects are almost always escutcheons, foliage, and cyphers; sometimes, however, animals. The pieces of this class are carefully executed, and do not appear to go farther back than the end of the fifteenth century. We may be led to infer that the Italian artists imitated in the sixteenth century the Hispano-Arabic pottery of this third kind.

It will require further researches distinctly to trace the history of this Hispano-Arabic pottery, but, from the piece bearing the arms of Blanche of Navarre, we are assured of the perfection to which it had arrived at a period when Luca della Robbia was commencing his labours, thus giving Spain the priority over Italy in the manufacture of enamelled pottery.<sup>9</sup>

<sup>9</sup> M. Jules Labarte, *Description de la Collection Debruge-Duménil, Introduction Historique*, p. 284.

We are indebted to the kindness of Mr. J. C. Robinson, Curator of the Museum of Ornamental Art at Marlborough House, for the following valuable observations upon M. Riocreux's classification:—

“The classification of the Hispano-Moresque pottery established by Messrs. Riocreux and Labarte seems to require some correction. In the interval that has elapsed since the publication of M. Labarte's excellent book, our knowledge of this class of wares has been greatly increased, specimens having been brought to light on all hands. I think there can be little doubt that the pieces decorated with the brilliant copper-red lustre, supposed by M. La-

barte to be the earliest in point of date, are in reality the most recent; whilst on the other hand, those enriched with the yellow or gold lustre, generally containing heraldic escutcheons, surrounded with arabesque diapered patterns, are the earliest; the ‘third’ variety also, viz., the pieces ‘decorated with coloured enamels (blue and manganese brown), combined with ornaments of golden yellow,’ are probably contemporaneous with the last mentioned, and in fact in every technical respect analogous to the celebrated Alhambra Vase. The date of the majority of these pieces must be referred to the latter part of the 15th and beginning of the 16th century, and though extensively fabricated for the Christian rulers of Spain, and for commerce with other Christian nations, were doubtless of purely Mo-

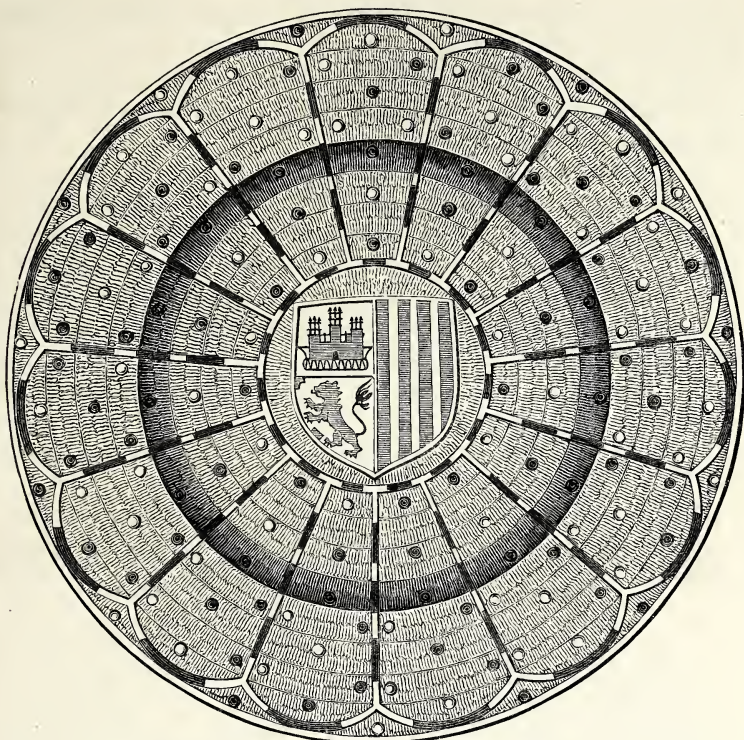


Fig. 5. Hispano-Arabic Dish with the Arms of Castile and Leon and Arragon. (British Museum.)

Specimens of the Hispano-Arabic pottery are not uncommon. In the Museum at Sèvres are to be found several examples. Besides the one already mentioned, it possesses a dish of careful execution, upon which is a shield, with the arms of Castile and Leon, impaling Arragon and Sicily. There are likewise four rectangular sets of tiles, or plaques, of a later date, representing St. Thomas of Cora, St. Agnes, St. Cunegunda, and St. Mary. These formerly adorned the refectory of the convent of San Francisco at Barcelona, and were saved from destruction by Baron Taylor, who happened to be present at the demolition of the

resque origin. The cupreous lusted pieces, I am inclined to think, nearly all date since the expulsion of the Moors, and are consequently the work of Spanish artisans, working under the influence of Moorish technical traditions; many of the pieces I have seen

clearly come down to the end of the 17th century, some even containing figure subjects in Spanish costume of that period. Several unmistakeable specimens of this description are preserved in the Collection of the Hôtel Cluny."



monastery. They are supposed to have been made at Valencia,<sup>1</sup> in the seventeenth century.

The Musée de l'Hôtel de Cluny contains a large collection of this pottery. One plate, bearing a Moorish inscription, is supposed to have been made at Majorca.

In the Debruge-Labarte Collection, dispersed in 1849, were two fine specimens of Hispano-Arabic pottery: the one a vase with a whitish-yellow ground, almost entirely covered with flowers of a golden copper, in the centre of which are two birds; the other, a dish, bore in the centre the shield of Leon, the remainder of the ground being filled with flowers, interlacings, and crescents. Date thirteenth or fourteenth century.

The Museum at Marlborough House contains specimens of this ware.

In the British Museum is a dish (Fig. 5), 18½ inches in diameter,



Fig. 6.

Hispano-Arabic Dish, with Antelope. (British Museum.)

<sup>1</sup> At Manises, near Valencia, where this manufacture has never ceased.



of copper lustre and blue; the ribs are raised. It bears the arms of Castile and Leon quarterly, dimidiated and impaled with Arragon. These are probably the arms of Eleanor, daughter of Pedro IV., king of Arragon, and queen of John I., king of Castile and Leon. This princess was married 1375, and died 1382, between which dates most likely this dish was made. It is not improbable that it may have been manufactured in the Balearic Isles, then under the dominion of Arragon.<sup>2</sup>

In the same collection is a fine bowl and a dish, bearing the Christian monogram in Gothic letters; likewise a dish, all round the edge of which is inscribed the sentence "In principio erat verbum" repeated several times. The ornaments are painted in yellow, of a vivid metallic lustre.

We also give from the British Museum (Fig. 7) a grotesque little vessel, a water-pot with four spouts, a kind of "biberon," of the same ware, copper lustre and blue. Its height is 14 inches.

In the Bernal Collection were many fine specimens, among others a dish of copper lustre and blue (Fig. 6), in the centre of which is an antelope, painted in blue, and upon the rim a Spanish inscription in Gothic letters, "Senta (*sic*) Catalina guarda nos."

This dish, which formerly belonged to M. Piot, is now in the British Museum.

One of the finest private collections of Hispano-Arabic pottery in this country is that of John Henderson, Esq., who possesses specimens of all the varieties enumerated above.

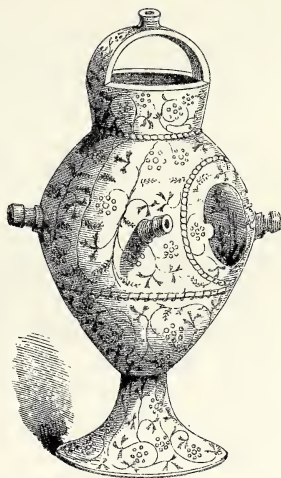


Fig. 7. Hispano-Arabic Biberon.  
(British Museum.)

<sup>2</sup> They were taken from the Moors by James I., king of Arragon, in 1229. With regard to this dish see 'Archæological Journal,' vol. xi. p. 32. It is

very difficult to assign these arms with any certainty owing to the frequent intermarriages between the houses of Castile and Arragon.

## CHAPTER II.

## ITALIAN POTTERY.

GENERAL HISTORY. — Majolica, or enamelled pottery of Italy — Pisan expedition against Majorca — Moorish plates brought from thence, used to ornament churches, called “Bacini” — Origin of term “Majolica” — Early Italian pottery — The Sforza Lords of Pesaro — Luca della Robbia and his family — Specimens of their works — Château de Madrid — Mezza-majolica — Porcellana — Dukes of Urbino — Guidobaldo’s encouragement of the art — Artists of Pesaro, Gubbio, Urbino, Castel Durante, and other localities — Decline of manufacture after the introduction of Oriental porcelain.

THE Italian pottery, generally known under the names of Majolica, Raffaelle ware, and sometimes by the term of “Umbrian ware,” though the production of the fifteenth century, is supposed to have owed its origin to the introduction into Italy, about the twelfth century, of the Moorish pottery obtained as the spoil of conquest by the various Italian republican states engaged in warfare with the Infidels.

It is related by Sismondi,<sup>1</sup> that the zeal of the Pisans against the Infidels urged them to undertake the deliverance of the Tyrrhene Sea from the Mussulman corsairs. A king of Majorca, named Nazaredeck, by his atrocious acts of piracy spread terror along the coasts of France and Italy. It was computed that 20,000 Christians were confined in his dungeons. In the year 1113 the citizens of Pisa were exhorted on the festival of Easter by their Archbishop, in the name of the God of the Christians, to undertake the deliverance of their brethren who were groaning in the prisons of the Infidels, and thereby to maintain the glory of Pisa. Religious enthusiasm was soon kindled in the minds of all present, and every man capable of bearing arms took up the cross and prepared for the expedition. In the month of August the crusaders set sail for the Balearic Isles, but the mariner’s compass not having been then invented to assist them in their navigation, after a violent tempest they were thrown upon the coast of Catalonia, where they remained till the following year. They again sailed in the month of April, 1114, and reached Ivica. After a bloody combat they took

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<sup>1</sup> *Républiques Italiennes du Moyen Age.*

the island, and passed on to Majorca, where they undertook the siege of the town of that name, which was valiantly defended for a whole year, but was taken about Easter, 1115, notwithstanding the courageous resistance of the Saracens, assisted by their numerous allies. The king was killed, his successor was made prisoner and conducted to Pisa, and spoils and booty of immense value freighted the Pisan galleys in their triumphant return to their native city.

That the painted Moorish pottery, an article of great value, and supposed to have been almost unknown at that period in Italy, formed part of these spoils, appears probable from the fact of plates, or *bacini*, of apparently Moorish pattern and origin, being found incrustated in the walls of the most ancient churches of Pisa, as well as in those of many other towns in Italy.

Mr. Dawson Turner, in his unpublished journal, dated Pisa, October 18th, 1825, says:—

“After having returned to the Conservatore the keys of the Campo Santo, he was kind enough to walk and show me several specimens of plates from Majorca, embedded in the walls of sundry churches in the city, to which they form singular ornaments. It was a custom at Pisa, with the warriors returning from the Crusades and stopping at Majorca, to bring home this peculiar earthenware by way at once of testimony and trophy. They are accordingly only to be found in the oldest buildings of the style that we in England should call Norman. In San Sisto and Sta. Apollonica they are on the west front, and a row of them is also to be seen running along the sides under the cornice. In San Francesco are some near the top of the campanile, which is very lofty. I afterwards observed others in the walls of two churches of about the same date at Pavia.”

Sir F. Palgrave observed similar plates on the campanile of a church in the Forum at Rome, also on the façade (of Lombard architecture) of San Pietro in Cielo d'Oro at Pavia, and under the eaves of San Pietro in Grado, outside the walls of Pisa; the latter were chiefly of a bright green, and covered with patterns which had every appearance of being Moorish.

The front of the Church of San Michele, Pavia,<sup>2</sup> supposed to be of as early a date as the sixth or seventh century, has been ornamented with pateræ of rude earthenware, coloured with blue and yellow. One or two yet remain, and circular holes show where others of the same kind had been inserted. Similar specimens are found in other buildings in Tuscany, and the ciceroni, who are

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<sup>2</sup> See Murray's Handbook of North Italy, under the head “Pavia.”

never at a loss for an answer, tell you they were brought from Palestine by the Crusaders.

Further researches have been since made respecting the Moorish plates existing in the walls of the church of San Sisto, from which it appears that there are now very few remaining, and that all those which are under the cornice along the side prove to be merely plaster impressions, painted to resemble the original plates, which have been stolen or taken away. On the west front there remain four of the original plates, which, from their comparatively inaccessible situation, have escaped the fate of the others. We give

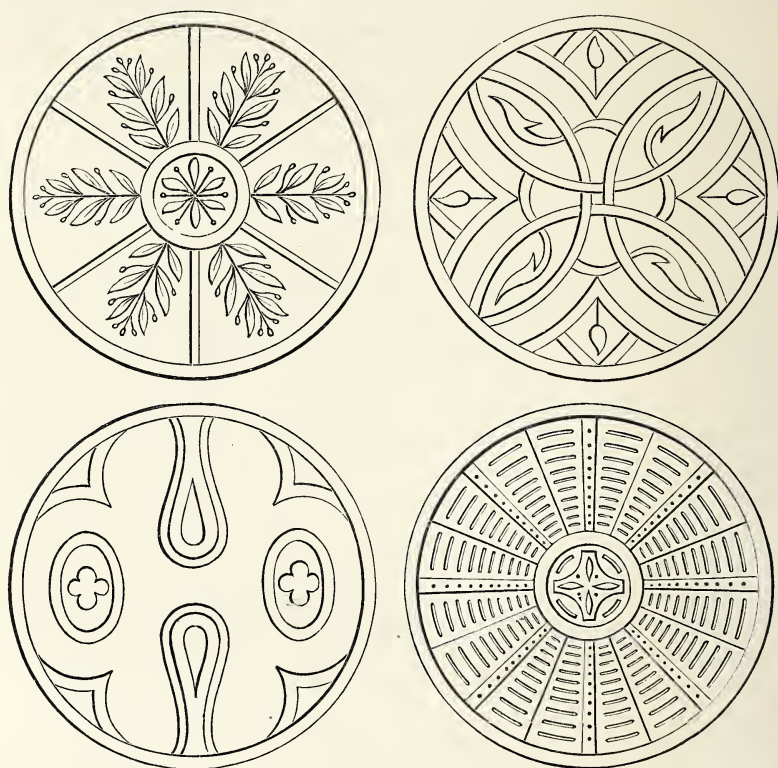


Fig. 8.

"Bacini" incrustated in the front of the Church of San Sisto, Pisa.

representations of these plates (Fig. 8), as well as of the façade in which they are inserted (Fig. 9).

Notwithstanding the early period of the introduction of these specimens of Moorish pottery, it would appear that they remained for a long time admired and venerated as religious trophies before they were imitated, as there exists no record of any manufacture of



Majolica in Italy before the fourteenth century, nearly two hundred years after the period already mentioned.

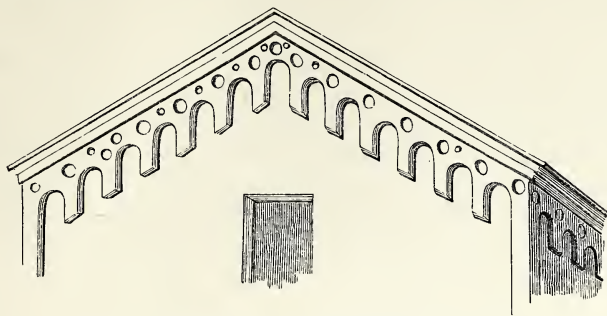


Fig. 9.

Façade of San Sisto, Pisa, decorated with Moorish Plates.

Notwithstanding the foregoing testimony, which may be considered nearly conclusive as to the Moorish origin of Majolica, Passeri<sup>3</sup> claims the invention on behalf of Pesaro, in which city he says that manufactures of pottery existed from the earliest times; that they produced only common pottery during the decline of the Roman empire, and revived about the fourteenth century, at which period arose the custom of decorating the façades of churches with coloured plates (*bacini*) of earthenware; that some of a yellow colour still remained on the church of St. Agostino, and that some yellow and green ones which adorned the façades of the Duomo and San Francesco had been removed in his time. He asserts that these specimens were not Moorish, but the first efforts of Italian art.<sup>4</sup>

A reference to dates, however, will show the greater antiquity of

<sup>3</sup> Giambattista Passeri, one of the most laborious antiquaries of the last century, was born in 1694, at Farnese, a town in the Campagna di Roma, where his father, of a patrician family of Pesaro, practised as physician. When sent to Rome to study jurisprudence, Giambattista devoted all his leisure to archæology. He settled at Pesaro; and, on the death of his wife, entered the ecclesiastical profession, and was appointed to the office of Vicar-General of Pesaro, in which city he died, 1780. Among his voluminous works is a treatise on majolica, '*Istoria delle Pitture in Majolica*,' which, though written with evident partiality towards Pesaro, and incomplete in its information re-

specting the other manufactures of majolica, is the authority from which we derive all we know concerning the early history of the manufacture. The first edition was printed at Venice, 1752, and a second at Bologna, 1775. It was reprinted in 1833 by Ignazio Montanari, and again at Pesaro in 1838. A translation into French by Henri Delange, '*Histoire des Peintures sur Majoliques*,' was published at Paris in 1853.

<sup>4</sup> In addition to the above-named churches, M. du Sommerard mentions those of San Francesco at Bologna, Sta. Maria at Ancona, San Francesco at Tolentino, and San Martino at Pisa, as similarly decorated.—*Arts au Moyen Age*, tom. iii. 73.

the Majorca pottery. The bacini mentioned were (if not Moorish) Italian imitations, of a much later period. And if further evidence be wanting of the very obvious derivation of the term Majolica from Majorca, a passage in the works of Scaliger appears to set the matter at rest. When comparing the porcelain of India with the pottery of Majorca, he says that the Italian pottery derived its name of Majolica from Majorca, where the pottery was most excellent.<sup>5</sup> Fabio Ferrari also, in his work upon the origin of the Italian language, states his belief "that the use of Majolica, as well as the name, came from Majorca, which the ancient Tuscan writers called Majolica."

Thus Dante writes:—

"Tra l' isola di Capri e Maiolica."<sup>6</sup>

Admitting even the Moorish origin of Italian majolica, it does not follow as a necessary consequence that it was through the introduction of Majorca bacini or Majorca workmen alone that the Italians learned the art. We must remember that the Saracens, as the Arabs of Europe were styled, had settled in the ninth century in Sicily and Apulia, which they adorned with their enamelled pottery,<sup>7</sup> and further, that as the Spanish kings of Leon and Seville gradually subdued the Moors, leaving to them the option of conversion or exile, colonies of Moorish artisans established themselves in the Papal States. To either of these sources therefore may be ascribed the establishment of Moorish manufactures in Italy, by which some of the Italian Moresco pottery may have been produced.<sup>8</sup>

There is no doubt that the Moorish pottery, from its brilliant prismatic hues, excited the admiration of the time; but if Italian potters took the idea from foreigners, they soon surpassed their

<sup>5</sup> "Horum pretia, cum et opes, et patientiam, postremo etiam fidem excederent; novo ingenio tam belle imitati sunt in Insulis Majoricis, ut sæpe difficile judicatu sit, utra vera, utrave adulterina. Profecto nec formâ, nec specie, nec nitore cedunt, aliquando etiam superant elegantia. In Italiâ nunc audio tam perfecta venire, ut cuius cassitero, quod ibi vocant peltrum, anteferantur. Ea comptâ unâ literâ, a Balearibus, ubi dicuntur excellentissima fieri, majolica nominantur."—*Julius Cæsar Scaliger*, lib. 15, *Exoticarum Exercitationum*, Ex. 92, quoted from Passeri.

<sup>6</sup> *Inf.*, xxviii. 82.

<sup>7</sup> The Saracens conquered Sicily in A.D. 827, and adorned the great mosque

at Palermo with coloured tiles similar to those of the Alhambra. Many of these have been inserted in the walls of the Duomo di Monreale and the Palazzo della Ziza. Mr. Gally Knight found Saracenic tiles at Cefalu. Mr. Ford discovered at Melazzo a kitchen entirely covered with tiles of Sicilian manufacture, evidently copied from Saracenic patterns.

<sup>8</sup> The Arabians were not the only manufacturers of enamelled pottery. As we learn from Theophilus (book ii. chap. xvi.), the art of decorating fictile vessels with vitreous colours was practised by the Byzantine Greeks, who would doubtless have introduced it into Italy.



instructors, as is clearly proved by a comparison of the coarse paste and rude arabesque patterns of the one with the fine paste and finished compositions of the other.

Italy had early made some progress in the Ceramic art. In the thirteenth century, according to Passeri, a pottery had been manufactured which was overlaid with an opaque, coloured coating or glaze. To date from 1300 the art assumed a more decorative character under the Malatestas, lords of Pesaro. The red clay, of which the pottery was composed, was covered with a thin coating (*engobe*) of very white earth, procured from the territory of Siena, called "terra di San Giovanni," which served as a ground for the coloured patterns. The vessel was partly baked, "*a bistuggio*," and then covered with lead glaze, "*marzacotto*," after which it was carried again to the kiln to receive its final firing. This overlaying of an opaque white substance formed quite a new process, and may be considered as the starting-point of majolica. The colours employed were yellow, green, blue, and black. The lead glaze being soft and liable to be affected by external influences, imparted to the ware the metallic, iridescent lustre by which the "*mezza majolica*," as it is termed, is characterised. It was applied to the external decoration of churches in the form of the hollow dishes or bacini of which we have already spoken, and Passeri says they collected in their concavities the rays of the sun, which produced a beautiful effect.

Before we enter upon the history of the fine majolica, we have to notice the works of Luca della Robbia, the first in Italy to apply a stanniferous or tin enamel upon terracotta.

Luca della Robbia was born about 1400.<sup>9</sup> He began his career as a goldsmith at Florence, but soon relinquished the profession for that of a sculptor. In this art he attained great eminence: he executed the celebrated frieze of singing-boys<sup>1</sup> in marble for the organ-loft of the Duomo, and also the bronze doors of the sacristy; but on comparing his slender profits with the time employed in such works, he resolved on seeking some new material which should give him a more lucrative return for his labours. After many experiments he discovered that if his figures of clay were coated over with a thick glaze of tin combined with other mineral substances, an almost endless durability might be secured to his works. As Vasari says, "*faceva l'opere di terra quasi eterne*." In the arch

<sup>9</sup> Vasari says 1388, but this is evidently an error, as Simon della Robbia, Luca's father, speaks of him as 27 years old in 1427; and Luca himself states

that he is 58 years old in 1457.—See notes to *Vasari*; Firenze, 1846.

<sup>1</sup> Now in the Gallery at Florence.

above his bronze doors in the Duomo he placed his first production in enamelled terracotta, a bas-relief representing the Resurrection. It appears to have been made about 1438, and is executed entirely in white on a blue ground. Luca subsequently introduced other colours; in his second work, the Ascension, also placed in the Duomo and which was executed in 1446, we find green as well as a few touches of maroon and yellow. He appears, however, to have been very sparing in the use of any colours but white and blue. He was employed by Pietro de' Medici to ornament his study with a vaulting and pavement of enamelled earthenware. His finest works, however, are to be found in the churches in or near Florence. Besides the bas-reliefs in the Duomo, mentioned above, he executed some fine works in Or' San Michele and San Miniato al Monte, which still remain.

Luca della Robbia died in 1481 at a great age, not only having invented a new style of decoration, but also brought it to a perfection which his successors were unable to attain.<sup>2</sup> During his lifetime he had employed the assistance of two sculptors, Ottaviano and Augustino, whom Vasari erroneously calls his brothers. His principal successor was his nephew Andrea, to whom we owe many fine works. We miss, however, in Andrea della Robbia the simplicity and purity of style for which his uncle was so remarkable. His compositions do not appear to form part of the buildings in which they are placed, but rather to be insertions or additions of a later time. This is in a great measure owing to his partiality for elaborate borders, in which he has replaced the delicate flowers of Luca by heavy masses of fruit. He appears to have been very fond of cherubs' heads in his decorations, which are not wanting in elegance. On the opposite page may be seen a portion of a frieze (Fig. 10), which is probably by this master. His finest compositions are to be found in the churches of Arezzo and Florence. His labours must have extended over a considerable space of time, as he is known to have executed bas-reliefs in the cathedral at Pistoja in 1505, and at St. Mary Magdalen, in the Mugnone, in 1515, which still exist.

Andrea left four sons to carry on his art, Giovanni, Luca, Ambrosio, and Girolamo. The first of these, Giovanni, has signed at full length the altarpiece of the church of the convent of St. Jerome at Florence, executed in 1521. His works are elaborately coloured and depart still more from the simplicity of his great-

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<sup>2</sup> The works of the Della Robbia family must not be confounded with those of Luca da Maiano, which are of terracotta unglazed.

uncle. Luca executed for Leo X. the pavements of the Loggie of the Vatican, which is mentioned by Vasari, but they are now destroyed. Ambrosio became a monk, but is recorded to have made an altarpiece for the convent of the Santo Spirito at Siena in 1504.



Fig. 10. Portion of a Frieze, in white on blue ground, probably by Andrea della Robbia. (Franks Coll.)

Girolamo della Robbia was induced to seek in France the patronage which in Italy was gradually deserting his family. He executed in that country several works for the Château de Madrid,<sup>3</sup>

<sup>3</sup> "I went out of town to see Madrid, a palace so called, built by Francis I. It is observable only for its open manner of architecture, being much of terraces and galleries, one over the other to the

very roof, and for the materials, which are most of earth, painted like porcelain or China ware, whose colours appear fresh, but is very fragile. There are whole statues and relievos of this



built by Francis I. in the Bois de Boulogne,<sup>4</sup> styled the "Château de Faïence," from its decorations in enamelled terracotta. By the death of all his relations from old age or pestilence Girolamo became the sole depositary of the artistic secrets of his ancestors. It is said that some of them passed, through a connection by marriage, to Andrea Buglioni, with whose son they expired.<sup>5</sup>

The works of Luca della Robbia are very scarce, and there are probably few out of Tuscany. We find some specimens of his successors in the Louvre and in the Hôtel de Cluny; among the latter is a circular medallion of very large dimensions,<sup>6</sup> representing the Adoration, the Virgin with the Infant Jesus, surrounded by



Fig. 11.

Holy Family. Della Robbia ware. (Marlborough House.)

pattern, chimney-pieces and columns, both within and without." — *Evelyn Diary, Paris, 25th April, 1650.*

<sup>4</sup> It was sold during the French Revolution as national property, and the terracottas purchased by a pavior to grind down for cement. — Labarte, *Introduct. Historique.*

<sup>5</sup> An interesting account of the Della Robbia family, with a catalogue of their principal productions, has been published by M. Henry Barbet de Jouy of the Musée du Louvre, Paris, 1855.

<sup>6</sup> 4 ft. 9 in. in diameter.

angels, and encircled by a double wreath of cherubs, fruit, and flowers. The figures are white upon a blue ground. It is probably by Andrea della Robbia, to whom we may also ascribe a medallion somewhat similar at Marlborough House.

Mr. Thomas Baring possesses an altar-piece treated in a similar style, which formed part of the collection of the late Mr. Baring Wall.

The Holy Family (Fig. 11) in the Museum at Marlborough House is a characteristic specimen of the Della-Robbian ware, and is probably by one of the sons or scholars of Luca. The figures are white on a blue ground, the leaves of the lilies are coloured green. The height is 2 ft. 2½ in. by 1 ft. 6½ in. The date of this piece is about 1500. The collection at Marlborough House now contains six other specimens of this ware, notably a large altarpiece complete, representing the Adoration of the Kings, comprising a great number of figures of about half-life size, and surrounded with a rich architectural framework; also a life-sized statue of St. Matthew.

In the collection of Mr. Andrew Fountaine, at Narford Hall,<sup>7</sup> is a fine circular medallion, in alto-relievo; the Virgin with the Infant Saviour and St. John form the foreground, in very high relief, the figure of the Virgin being almost detached, oxen in the middle distance, and beyond the shepherds tending their flocks, to whom the angel is appearing with the tidings of the Saviour's birth. The figures in this piece are white, the sky coloured, and the whole surrounded by a circular wreath of fruit, flowers, and foliage, in their natural colours. The diameter of this composition is 3 feet: it is in perfect condition, and an exquisite specimen of the ware. It is probably by Giovanni della Robbia, to whom we may also ascribe an altarpiece (Fig. 12) in M. Sauvageot's collection now in the Louvre.



Fig. 12. Altarpiece of Della Robbia Ware, from the Church of San Miniato at Florence. (Sauvageot Coll.)

<sup>7</sup> The arrangement of this magnificent collection is described, p. 79. Mr. Fountaine also possesses an exquisite

statuette of iridescent lustre, possibly the work of the Della-Robbian school.



To resume our history of majolica. The artists continued to improve the mezza majolica from 1450 under the princes of the house of Sforza, who had purchased the lordship of Pesaro from the Malatesta family, and who wisely encouraged this branch of industry, which subsequently became so profitable to the smaller states of Italy. Manufactories were established at Pesaro by its new rulers, and special privileges granted in 1486 and 1508, which their successors the dukes of Urbino confirmed.<sup>8</sup> In a document dated 1510 majolica is enumerated among the trades<sup>9</sup> of Pesaro, which city had already acquired a great reputation for its potteries in common with Faenza, Urbino, Gubbio, and Castel Durante. We find, in 1478,<sup>1</sup> Sixtus IV. writing his acknowledgments to Costanzo Sforza for a present of "*Vasa Fictilia*" most elegantly wrought, which, for the donor's sake, are prized as if of gold or silver rather than of earthenware. In a similar letter Lorenzo the Magnificent thanks (Roberto) Malatesta, observing that "they please me entirely by their perfections and rarity, being quite novel-

ties in these parts, and are valued more than if of silver, the donor's arms serving daily to recall their origin."<sup>2</sup>

The devices on the earlier specimens of mezza majolica are generally a kind of Moresque ornament (Fig. 13) or family arms, and in the more finished pieces we find the effigies of saints, heads of heathen goddesses, portraits of contemporary princes, especially those of the house of Sforza, their wives, their allies, and occasionally the popes. To these



Fig. 13. Majolica Plate of Moorish design.  
(Marryat Coll.)

are attached mottoes in Latin or Italian explanatory of or alluding to the subject.<sup>3</sup>

In the mezza majolica the outlines of the figures are traced in

<sup>8</sup> These curious decrees for the protection of native industry are to be found in Passeri, chap. vi. That of 1486 by Giovanni Sforza is given p. 81, note <sup>5</sup>.

<sup>9</sup> The artists were divided into *figuli*, *vasai*, and *boccalari*.

<sup>1</sup> Archiv. Diplo. Urbinate, at Florence, quoted by Dennistoun, 'Dukes of Urbino.'

<sup>2</sup> Gaye, Carteggio, i. 304.

<sup>3</sup> See pp. 33 and 41.

black or blue,<sup>4</sup> having the carnations white, shaded with the same blue, as are also the draperies. The drawing is correct, but hard and dry, the figures flat and lifeless: there are neither shadows nor half tints. But what the *mezza majolica* wants in these points is amply compensated by the singular beauty of the glaze, the “*madre-perla*” or pearl-like splendour of which has never been surpassed. It bears great resemblance to that of the Hispano-Arabic pottery. The artists likewise used a yellow colour overlaid with the same glaze, which has the metallic lustre of gold.

We occasionally find introduced on the *mezza majolica* of Pesaro the ruby red (*rosso di rubino*) colour also used at Gubbio in 1518, and lost about thirty years afterwards. Passeri describes two dishes with ornaments of this colour, of which the subjects were the Resurrection and the Hireling Shepherd; also a dispensary vase (*vaso da elettuario*), all of Pesaro manufacture.

Between 1450 and 1500 the artists of Pesaro executed pieces in relief. They made “*fruttiere*,” or small dishes to contain fruit, the rims of which were ornamented with fruits executed in slight relief, in a metallic yellow upon a white ground, and in some parts the ruby colour was introduced. The centre of the dish was decorated with heraldic coats, effigies of saints and princes, also in relief.<sup>5</sup> These dishes were occasionally coloured.

Passeri mentions a little basin (*bacinetto*) in the midst of which in relief was S. Nicholas of Tolentino, with his hermitage in the distance.<sup>6</sup> In the mediæval gallery of the Louvre there is a small plate, with the name and profile of Frederic, Duke of Urbino, in relief, on a ground of metallic gold, and surrounded by a border of oak-leaves, possibly commemorative of his alliance, by the marriage of his daughter, with a member of the house of Della Rovere, of which the oak was the cognisance. The writer has a small plate in relief of this description; the Madonna in the centre surrounded by oak leaves, the colour yellow upon a blue ground, without any shading of green.

But the finest productions of the *mezza majolica* are those executed by an unknown artist who flourished at Pesaro about 1480. They are so clearly described by Passeri<sup>7</sup> as to be at once recognised. These dishes, he says, are of a flesh-coloured clay, very thick, clumsy, and of large dimensions. The circular projection,

<sup>4</sup> Manganese and zaffre.

<sup>5</sup> Passeri, chap. vii.

<sup>6</sup> This specimen, or one resembling

it, is in the collection of Mr. Joseph Mayer, of Liverpool.

<sup>7</sup> C. vii.

“giretto,” round the back of them is perforated with two holes<sup>8</sup> to admit a string for suspending them, being intended for show, not use. The back of the dish is covered with a yellow glaze, the front decorated with half-length portraits of princes who reigned before 1500. The rim is ornamented with an imbricated, chequered, or chevroné pattern; blue and yellow are the colours employed, and these are highly iridescent. The uniform treatment of these large dishes (*bacili*), the disposition of colour, the pattern of the rim, the metallic lustre, all prove them, says Passeri, to be the work of the same artist, and to have been made at Pesaro, at the end of the fifteenth century.

That this class of plates are all of the same manufacture admits of little doubt, but we must differ from Passeri in assigning them all to the same artist and the same period.

It was some years after the death of Luca della Robbia that the secret of his white stanniferous enamel became known. Florence and Faenza<sup>9</sup> were the first towns to adopt it, and the beauty of this enamel glaze led the manufacturers of these cities to produce an entirely white earthenware. Later, when they followed the example of the potters of the duchy of Urbino, and decorated their ware with coloured designs and arabesques, they often preserved the white ground.

It was not until the end of the fifteenth century that the white enamel came into use among the potters of Urbino, Gubbio, Castel Durante, and Pesaro.

The house of Montefeltro had gradually risen from the lordship of a petty mountain fief to the sovereignty of a fair territory, which was erected into a duchy in 1443. The first Duke, the unfortunate Oddantonio, expiated his crimes by a violent death. He was succeeded in 1444 by his illegitimate brother Federigo,<sup>1</sup> under whose descendants the court of Urbino became the seat of

<sup>8</sup> All the plates of extra size (that is, above 16 inches in diameter), from the beginning to the perfection of the art, are thus perforated; which shows the custom of suspending to the wall, where they served as ornaments, any of these dishes, called *piatti da pompa*, inconvenient elsewhere from their size, and not often in use.—L. Frati, in his *Catalogue of the Delsette Collection*, entitled ‘*Di un’ insigne raccolta di maioliche dipinte delle fabbriche di Pesaro e della provincia Metaurense.*’ Bologna, 1844.

<sup>9</sup> In the edict of 1552 mention is made of the “*vasi historiati d’ Urbino, e gli bianchi di Faenza e d’ Urbino.*”

<sup>1</sup> This prince married in 1460 Battista Sforza, and built a splendid palace at Urbino, celebrated by Vasari for its cheerful chambers, its vast corridors, its airy porticoes and pleasant baths, its gilded doors and windows, its rich furniture, carpets, brocades, &c. Barbaro, in his commentary on Vitruvius, cites the grand stair as a model of beauty and convenience. The elaborate tracery in stonework is the most striking of its remains. This is composed of fine arabesque designs, mingled with dancing Cupids, and interlaced with military trophies and heraldic fancies, among which frequently occur the Order of



learning and science, and the manufacture of majolica received every possible encouragement. Federigo was a man of letters as well as a warrior, and Sansovino relates that when he took Volterra he reserved for himself only, as his share of the spoil, a magnificent Hebrew Bible,<sup>2</sup> with which he enriched his library. Majolica flourished under his reign and that of his son Guidobaldo,<sup>3</sup> who succeeded him in 1482.

In 1500 fine majolica was introduced into Pesaro. It was called "porcellana,"<sup>4</sup> and was very superior to the mezza majolica, from which it differed in its composition and manufacture.

The piece was half fired "a bistugio," and then dipped into the enamel, composed of oxide of tin and lead with other combinations.<sup>5</sup> The dirty colour of the paste was thus concealed by this vitreous coating, which produced an even, white surface, to serve as a ground for the painting. It required a free and firm hand to paint on the moist glaze—there was no possibility of retouching or correction, from the rapid absorption of the colours.<sup>6</sup> This, with the accidents incidental to the fusing of the glaze with the colours, accounts for any inaccuracies in the drawing or painting of the majolica. When the artist had finished his work, the piece was returned to the furnace to receive its final firing.

But it was a long time before artists relinquished the use of the bright colours and prismatic glaze, relics of Moorish taste, which had been the predominant features in this ware; all the works dated previous to 1530 retain the harshness of the mezza majolica. Tiles

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the Garter of England (with which he was invested in 1474), and that of the Ermine of Naples, with the eagle of Montefeltro, and several monograms and devices usually worn by Federigo.

<sup>2</sup> "This illuminated Hebrew Bible, alleged to have been taken from Volterra, now in the Vatican, and bound in crimson velvet, is a most ponderous volume. The boards are 23 inches by 16, and the 979 leaves of stout parchment form a thickness of nearly a foot. Two men are required to carry it."—Dennistoun's *Memoirs of the Dukes of Urbino*.

<sup>3</sup> This prince married in 1488 Elisabetta Gonzaga of Mantua, but had no issue. He was continually engaged in the Italian wars consequent upon the French invasion by Charles VIII. Cesar Borgia, supported by a French force, seized Pesaro and Faenza in 1502; and

in the year following surprised Urbino, when his palace was plundered of valuables to a large amount. Guidobaldo returned however in 1503, and resided there until his death in 1508. He was invested with the Order of the Garter in 1504.

<sup>4</sup> The name given at this period in Europe to the finest description of pottery. In the inventory of furniture of the ducal palaces, under the title of porcelain, was included a very large quantity of painted majolica vases, many of which had the mark of the artists.—Passeri, c. 14.

<sup>5</sup> Passeri states that the mezza majolica glaze contained forty parts of tin; the porcellana sixty.

<sup>6</sup> Passeri says that the painting on the Neapolitan ware is softer, because the greater hardness of the paste admits of its being retouched.

bearing the date of 1502, taken from the ancient palace of Pesaro, show little artistic talent or design. The pax<sup>7</sup> (Fig. 14), which



Fig. 14. Pax. (Marryat Coll.)

bears the date of 1506, is also of most ordinary execution. Still the art progressed gradually. Instead of arabesques, armorial bearings, and busts, artists began now to compose groups of figures. The art of colouring also improved; half-tints were introduced, and the draperies were coloured. Timoteo della Vite, a painter of Urbino, is mentioned by Passeri as furnishing designs for majolica at this early period, during which several celebrated artists flourished. Among those employed at Pesaro may be men-

tioned the artist signing I. P., whose productions are of exquisite beauty, and Terenzio di Matteo. From 1530 the art constantly progressed, and had attained great perfection in 1540. This may be considered as the first period of majolica.

Guidobaldo was succeeded in 1530 by his nephew Francesco Maria della Rovere,<sup>8</sup> whose consort Leonora Gonzaga built the "Imperiale," a palace near Pesaro, which was adorned with paintings by Raffaello dal Colle, who was employed in making designs for majolica. The manufacture at Gubbio was patronised by Francesco Maria, who made this city his residence, and superintended the works himself. The Gubbio ware unites in some degree the qualities of the mezza majolica and fine majolica; its prismatic

<sup>7</sup> Pax—an ecclesiastical instrument, of ancient use in the Roman Catholic Church, which the priest kissed first, then the clerk, and lastly the people who assisted at the service, one after another. It was usually of metal, and in the form of a plate or tablet, and had upon it a representation of the Crucifixion either in relief or engraved. The magnificent Pax of silver, engraved in niello by Finiguerra, is still preserved at Florence. The term is derived from the divine salutation, "Pax vobiscum." The custom of kissing it was in compliance with the apostolic injunction of "Salute one another with

a holy kiss," which, in the early ages of the Church, was literally practised, but was discontinued in after times.

<sup>8</sup> This prince, constantly engaged in the wars of the period, was exposed to the fury and resentment of Leo X. His duchy was invaded by Lorenzo de' Medici, and he was obliged to retire into Lombardy. He returned to Urbino in 1517. He subsequently suffered many reverses of fortune. He allowed the sack of Rome, in 1527, to take place without interfering to prevent it. He retired in 1538 to Pesaro, where he died from poison.



glaze has never been surpassed. This manufacture owes its celebrity to Giorgio Andreoli, a gentleman of Pavia, who with his brothers Salimbene and Giovanni came to Gubbio about 1485. He was well received by the Feltreschi princes, and decorated with high honours. In 1498 he was elevated to the patrician order,<sup>9</sup> and adopted the name of Maestro Giorgio, by which he is usually known. Giorgio was a sculptor by profession, as well as a painter. He executed several bas-reliefs in the style of the Della Robbia family,<sup>1</sup> but he is better known by his majolica plates, remarkable for the brilliancy and richness of their colouring. He used the golden yellow and ruby red, and his pieces have all the iridescence of the mezza majolica. His subjects are generally enriched with a border of fiery red and gold-coloured arabesques on a blue ground. His works are dated from 1518 to 1537, but he was living in 1552. His son Vincenzo<sup>2</sup> is known as a Ceramic artist under the name of Maestro Cencio.

In the first period of majolica is also to be placed Francesco Xanto of Rovigo, who flourished at Urbino from 1530 to 1540. He is the last artist upon whose works we find the yellow iridescent gold and the ruby red, which latter colour was lost towards 1550.

We now arrive at the second period of majolica, from 1540 to 1568, embracing twenty years, during which the art was in its greatest perfection, an excellence mainly owing to the patronage of Duke Guidobaldo II.,<sup>3</sup> who succeeded Francesco Maria in 1538. This prince, who may be styled the Augustus of Urbino, immediately on his accession established his residence at Pesaro, where he gave every encouragement to the advancement of the art, and is said even to have painted majolica with his own hand.

His first care was to improve the designs of the painters, for which purpose he bought, at high prices, all the collections of drawings by Raffaele which he could procure. These he gave to his artists together with the engravings of Marc Antonio.

<sup>9</sup> "Ottenne la cittadinanza nobile."—Passeri, c. xi.

<sup>1</sup> The Madonna del Rosario mentioned by Passeri as executed by Giorgio for the church of San Domenico at Gubbio, in 1515, was taken down by the French and left neglected until purchased for the museum at Frankfort, where it now is. It consists of many hundred figures.

<sup>2</sup> He had three sons, Francesco (a lawyer), Vincenzo, and Ubaldo.

<sup>3</sup> Guidobaldo II., della Rovere, though

he was the great patron of majolica, was weak in character, and wanted the talent and taste for literature which distinguished his father. His reign offers no military event to record, excepting a revolt of his subjects in 1573, which he put down by the assistance of Pope Gregory XIII. He died in the following year, leaving the duchy overwhelmed with debt caused by his extravagant expenditure.

Not content with these copies, he required original designs for the paintings on his majolica. With this view he invited to Pesaro, 1540, Battista Franco, a Venetian painter, unequalled in his knowledge of antiquity,<sup>4</sup> and unrivalled, according to Vasari,<sup>5</sup> in the correctness of his drawings. It was the pleasure of Guidobaldo to make presents of services (*credenze*) of majolica to contemporary princes, and Vasari<sup>6</sup> highly praises paintings executed after the designs furnished by Battista Franco for vases which formed part of a double service sent by the Duke to the Emperor Charles V., and of another to Cardinal Farnese, brother of the Duchess Vittoria. He says they could not have been more beautiful had they been

executed in oils. Franco continued working for the Duke until his return to his native country, shortly before his death, which took place in 1561. Raffaelle dal Colle, or del Borgo, as he is commonly called, was likewise employed by Guidobaldo, and he also ordered cartoons from the most celebrated Roman painters, as we find from a letter addressed by Annibal Caro<sup>7</sup> to the Duchess of Urbino, dated 1563.<sup>8</sup>

Besides the services mentioned by Vasari, Guidobaldo sent one to Philip II., painted by Raffaelle Ciarla after the designs of Taddeo Zuccaro, and another (*piatteria*) to a certain Frate Andrea da Volterra, his confessor; of which last some specimens are extant.<sup>9</sup>

But the most important of Duke Guidobaldo's commissions were the vases for the Spezieria, or medical dispensary and laboratory, which, according to the fashion



Fig. 15. Apothecary's Pot, of Majolica.

<sup>4</sup> He had drawn and engraved all the antiquities of Rome, and the cameos in the Grimani cabinet at Venice.

<sup>5</sup> "Nel vero per fare un bel disegno, Battista non avea pari."

<sup>6</sup> In the Life of Battista Franco.

<sup>7</sup> In his 'Lettere,' vol. iii.

<sup>8</sup> Passeri also quotes a letter of Il Casa, who speaking of the Duchess Vittoria writes:—"Il Signor Duca suo consorte fece fare qui molti disegni di varie storiette per dipingervi una credenza di Majoliche in Urbino."

<sup>9</sup> See page 55.

of the times, was attached to the Ducal palace. For these Battista Franco and Raffaele dal Colle made the designs which Orazio Fontana and others painted.<sup>1</sup> These are the celebrated vases about which there is the often repeated tradition that Christina of Sweden offered for them their weight in gold.

The most celebrated artist of Urbino was Orazio Fontana, who painted for the Duke from 1540 to 1560, and carried the art to the highest perfection.<sup>2</sup> In addition to the vases of the Spezieria, he painted many sent as presents by the Duke, and also those he retained for his own use.

It has been the practice to consider the finest specimens of majolica as the production of Urbino alone, but the other cities of the Duchy were equally celebrated. Pesaro and Gubbio have been already mentioned: the principal remaining manufacture is that of Castel Durante, a small town in the Apennines, about a day's journey from Urbino, now called Urbania, in compliment to Pope Urban VIII.<sup>3</sup> It was, about 1550, under the direction of the Cavaliere Cipriano Piccolpasso, who, from being a professor of medicine, directed his attention to pottery, furnished designs of great beauty, chiefly trophies, and has left notices of majolica, to which Passeri continually refers.<sup>4</sup>

Other cities followed the example of those of the duchy of Urbino, and manufactures rose at Rimini, Pisa, Forlì, Naples, Venice, Arezzo, and Padua. Perugia had an establishment at Castel Deruta, and there existed others at Nocera, Pavia, Ravenna, Bologna, Ferrara, Città di Castello, Spello, and Imola.

The most celebrated painters of the second period, besides those already mentioned, are Girolamo Lanfranco, and Giacomo, his son, at Pesaro; Guido Selvaggio at Faenza; Flaminio Fontana, probably the son, or according to others the brother, of Orazio,

<sup>1</sup> This collection is described page 72.

<sup>2</sup> Passeri quotes the testimony of contemporary authors to the excellence of the majolica. Tommaso Garzoni, a noble Venetian, writes, *circa* 1585:—"Pliny, in the 35th Book, praises Arezzo in Italy in this respect, and also Sorrento; in Asia, Pergamos; in Greece, Cos: now in Italy all the glory belongs to Faenza in Romagna, which makes majolica so white and so clear; and to Pesaro in the March of Ancona, which works to perfection this manufacture."

Antonio Beuter, a Spaniard, writes in 1540:—"Corebæus, according to Pliny,

was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value, than the works of Pisa, of Pesaro, nor of the Castles (li Castelli) in the Sicilian valley of Abruzzo, nor of other places, for fineness and beauty of work."—Passeri, c. ix.

<sup>3</sup> Urban VIII., Pope from 1623 to 1644. Under his pontificate the duchy of Urbino passed to the Roman See, and in 1635 Castel Durante was by this pontiff raised to the rank of a city, and called after him.

<sup>4</sup> The MS. of Piccolpasso remains unpublished in the possession of S. Giuseppe Raffaelli at Urbania.



who was called from Urbino by the Grand Duke to Florence; and Guido Durantino.

Some of the Ceramic artists migrated to other countries. The three brothers, Giovanni, Tiseo, and Luzio Gatti, of Castel Durante, established themselves at Corfu; and Guido Savino, of the same city, settled at Antwerp.

The death of Orazio Fontana and of Battista Franco, and the departure of Raffaelle dal Colle, were signals of the decline of majolica. The Duke was obliged to contract the expenses of the establishment; the quality of the ware was in consequence deteriorated, and the best artists were no longer employed. Historical subjects were discontinued, and Flemish engravings and landscapes were substituted for the cartoons of the great masters.

From 1560 the decline of the art was rapid.

Francesco Maria II.,<sup>5</sup> who succeeded Guidobaldo II. in 1574, was too fully occupied with the financial condition of the duchy to pay much attention to majolica, but he patronised the fabrics of Castel Durante, where he frequently resided, and where he retired to end his days. Alfonso Patanazzi, and his precocious son Vincenzo, who painted at the age of twelve, in 1620, are cited as artists of talent at that place.

Francesco Maria abdicated his duchy in favour of the Holy See, and dying in 1631, his valuable collections of art became the property of Ferdinand de' Medici, who had married his granddaughter. They were all removed to Florence with the exception of the vases of the Spezieria, which were presented as an offering to Our Lady of Loreto.

It now only remains to mention some of the manufactures carried on in more modern times. Among these that of Naples has yielded the finest productions. It was established at the end of the sixteenth or the beginning of the seventeenth century. The drawing is correct and in good taste, but the colours thinner than in the majolica of Urbino and Tuscany. There were later manufactures at Castelli, near Naples, and in the Abruzzi.

Venice imported the Pesarese clay, and had a manufacture in the seventeenth century; its productions are inferior in point of art, but curious for the manner in which they were made. The pieces are very thin, very light, and so sonorous as to be mistaken for

<sup>5</sup> Francesco Maria first married Lucrezia d'Este. By a second marriage he had a son, who died in 1623, at Pesaro. His princess, a few months after

his death, gave birth to a daughter, Vittoria, who married Ferdinand de' Medici. Francesco Maria died at the age of eighty-two.

enamels on metal. The manufacturers produced pieces with a rim of flowers or fruit executed in relief. This commercial city became the emporium of majolica, which thence found its way into England under the name of "Venus Purselayne," long before the introduction of porcelain from the East.

Siena and Savona also manufactured majolica in the eighteenth century, and in 1754 there was still a manufactory at Urbania. In 1763, at the suggestion of Passeri, an attempt was made to re-establish a manufactory at Pesaro, rather with a view to imitate Chinese porcelain than to revive the old art. This soon failed, and its specimens must be considered the last productions of the majolica manufacture, which had existed in Italy for three hundred years.

The introduction of Oriental porcelain into Italy in the sixteenth century greatly contributed to the decay and final cessation of this beautiful manufacture; but setting aside the caprices of fashion, which no doubt had a considerable influence in substituting the use of china for earthenware, the mere superiority of a hard paste manufacture with a vitreous glaze, over one of soft paste with a metallic glaze, is a sufficient cause for the substitution of the former for domestic purposes.

Passeri laments this caprice of fashion, which denounced majolica as vulgar, and made Oriental porcelain, just then introduced, the rage. The worthy Abbé naïvely exclaims that the preference given to Oriental porcelain with Chinese paintings, no better than what are seen on playing cards, over the Italian majolica embellished with the designs of the school of the immortal Raffaello, proves the degeneracy of the age, and shows the lamentable predominance of the brutal over the intellectual part of man.<sup>6</sup>

Thus (as Passeri goes on to say) this majolica, which had served the tables of kings, adorned the apartments of the greatest nobles, embellished temples, decorated shops, passed over seas and mountains, and thus spread the honourable fame of our fabrics far and wide, was now shorn of all renown, and remained only an object of curiosity to the collectors of Italian antiquities, to be placed in museums in memory of an illustrious art suffered to be lost for want of encouragement.

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<sup>6</sup> "La parte brutale dell' uomo sarà a e raciocinativa guidicherà a favor delle favor delle porcellane, mal' intellettuale nostre majoliche."—c. xxii.



## CHAPTER III.

## ITALIAN POTTERY.

PAINTINGS AND FORMS. — Paintings in Majolica, taken from subjects by the first masters, engraved by Marc Antonio and others — Raffaele da Urbino — Ware sometimes called after him — Michael Angelo — Giulio Romano — Pietro da Cortona and other painters — Forms of Majolica ; tiles, dishes, plates, pharmacy jars, pilgrims' bottles, ewers, cups, inkstands, fountains, cisterns, amatorii, nuptial and other vessels.

THE immortal Raffaele Sanzio da Urbino<sup>1</sup> has given his name to this ware in England. But this general use of the term "Raffaele ware" has doubtless arisen from an erroneous supposition that its splendid designs were either painted by him or under his immediate direction ; whereas the finest specimens are not of an earlier date than 1540, twenty years after his death. The designs for many of them were however furnished by his scholars, from the original drawings of their great master. It is a matter of indifference whether Raffaele himself ever painted any of these earthen plates with his own hand, since they could not now be identified ; while the pretty legend of the arts, that love guided his pencil, loses little of its charm by its uncertainty. At all events, it is certain that the compositions of Raffaele are found upon a very large number of majolica vessels.

Keyssler<sup>2</sup> remarks that if all those porcelain vessels to which the name of Raffaele here and there gives a great value had really been painted by this master, he could hardly ever have had anything else in hand than works of this kind ; but perhaps there is not a single piece by him, unless he may in his youth have occupied himself with a few by way of pastime. Occasion to such false reports has probably been given by Battista Franco, the Venetian painter, who, according to Vasari, employed, for the drawings of the porcelain ware which he executed, copper plates after Raffaele and other artists. The same author relates that "Baron Tassis, of Venice, possessed an autograph writing of Raffaele, in which he informs the Duchess of Urbino that the designs are ready which the princess had desired to be made for some porcelain for her

<sup>1</sup> Born at Urbino in 1483, and died at Rome in 1520.

<sup>2</sup> Travels in Germany, Italy, &c., 1756.

sideboard." But this person must have been Raffaele dal Colle, who was in the service of the duke, not Raffaele da Urbino, who was dead long before the period mentioned ; or probably it might have been Raffaele Ciarla, who seems to have been a potter at Urbino about 1530-60.

It was at this period also that the art of engraving reached its highest point of excellence in Italy, under Marc Antonio. This artist was employed by Raffaele, lived in his house, and worked under his eye. His prints became the fashion, and therefore were copied on this ware, affording another reason for the name of "Raffaele ware." Artists of first-rate merit were employed to take copies of the classical or Scriptural subjects, not only from the drawings and Marc Antonio prints of the school of Raffaele, but also from the works of other great masters, especially of Giulio Romano and Parmegiano. These were executed upon the ware by the operative painters, who thus were mere copyists. Sometimes more than one hand was employed to paint a piece, according to the various styles required in its decoration. The subjects were often repeated, and varied in disposition and colouring, still, however, preserving the character of the original drawing. Thus Raffaele's fresco of the "Triumph of Galatea" in the Farnesina Palace at Rome (Fig. 16) is found on several pieces, with many variations from the original ; in some instances figures are omitted, and in others their positions are altered according to the space to be filled, but they are always recognizable as Raffaele's design. This practice was



Fig. 16. Majolica Vase. The Triumph of Galatea.  
(Marryat Coll.)

rendered necessary from the limited number of drawings possessed, and greater number of pieces required to be painted. The earliest period presents us, as already mentioned, with paintings of heads of saints and sacred characters, and portraits of living or historical personages. In the sixteenth century, however, were first introduced the classical subjects, taken from Greek and Roman history and mythology, as well as fables

from Ovid's *Metamorphoses*, &c., which were the prevailing taste of that age; and among these are to be found some of the finest specimens of artistic talent.

This occurred at about "the epoch when Italy was the guiding-star of Europe in arts and letters, when Lorenzo spread a passion for the antique, and the classical, under Leo X., wrestled with the Christian in St. Peter's itself."<sup>3</sup>

Paintings of Scripture subjects (Fig. 17), taken from engravings of Michael Angelo and Raffaello's Loggie of the Vatican, were still very prevalent, as being more in unison with the general feelings of the period.

Albert Durer's Scripture prints, re-engraved by Marc Antonio,



Fig. 17. Majolica Vase. David and Bathsheba. (Marryat Coll.)

as well as others of his of a very exceptionable character, are of frequent occurrence. Other paintings are taken from prints of the heroic poems of Dante,<sup>4</sup> Ariosto, Tasso, &c. Very few subjects appear to have reference to the current events of the day. A plate inscribed at the back "*La Guerra di Ravenna*" is mentioned by Passeri as having been painted to celebrate Duke Francesco Maria's exploits in that war. Another, "*the Storming of La Goleta*," near Tunis (Fig. 38), designed in compliment to the Emperor Charles V.,

<sup>3</sup> Quarterly Review, Sept. 1850, p. 311.

<sup>4</sup> In the collection of Cavaliere Mazza there is a plate, the subject "*Dante and Virgil meeting the Shades of the Poets*," referring to the following lines of Dante:—

Lo buon maestro cominciommi a dire:  
Mira colui con quella spada in mano  
Che vien dinanzi a' tre, sì come sire.  
Quegli è Omero poeta sovrano,  
L'altro è Orazio satiro che viene,  
Ovidio è 'l terzo, e l'ultimo Lucano.



is described at page 83. A plate by Xanto, in the British Museum (Franks Coll.), alludes to the defeat of Francis I. at Pavia. Marine divinities were also a favourite subject. The Duchess Vittoria was painted as a marine goddess.<sup>5</sup>

A strange medley of sacred and classical subjects appears to have existed in the designs of this ware,<sup>6</sup> and a careful study may enable the artist to discover many compositions of Raffaele and other painters, of which the originals are lost.

The subjects were generally written on the back of the plate. Thus a piece, the subject

Narcissus : *il vano Amante de sua propria in mago*, 1543.

M. Curtius : *Marco Curtio p liberare la patria se gitto ne la oragine*.

Another, the same subject : *Non recuso il morir pe C' altri viver*.

The children of Niobe : *Come li figuli de miobe furne saitate*.

David and Goliath : *Davit quand' uccis Golia gigante*.

Proserpine : *La Dea delle tartarie porte*.

Nebuchadnezzar's Statue : *La statua de Nabucco et Nasorre*.

The Visit of the Angels to Abraham : *Tres videt, et unum adoravit*.

An astrological subject : *Suo destino ha ciascun dal di chel nasce*.

Apollo and the Muses :

*Del parnaso l' monte*

*D' Ovidio al libro V., 1544.*

Early in the sixteenth century the artists discovered the method of heightening the lights of their compositions by means of a very white colour, termed "bianchetto," which they also employed in executing white designs upon the white ground. This kind of work

<sup>5</sup> " Si vedea simbolicamente figurata la venuta in Pesaro di Madama Vittoria sposa del duca Guidobaldo II. sotto imagine di una dea marina accompagnata da ninfe et tritoni, cosa più bella, e più intesa della quale non potea vedersi."—Passeri, cap. xv.

<sup>6</sup> Among the Scripture subjects may be noticed—The History of Moses from *Michael Angelo*; The Stable (*Capanna*) at Bethlehem; Virgin and Child, and Magi Kings, by *Giulio Romano*; Slaughter of the Innocents, by *Raffaele*.

Some Raffaellesque subjects may here

be mentioned, found upon this ware, the execution of which has been highly esteemed:—Burning of Borgo Vecchio, miraculously extinguished by Leo IV.; Cupid and Psyche, and Galatea, in the Farnesina palace at Rome; Judgment of Paris; Eneas and Anchises, by *Raffaele*. The shade of Achilles demanding vengeance; Polixena conducted to Banishment; Trojan War, fresco in ducal palace in Mantua, by *Giulio Romano*; Pyramus and Thisbe, by *Francia*; and various other subjects from Ovid's *Metamorphoses*.



was called "*Sbiancheggiato*;" it is often introduced round the centre of the plate, where it touches the rim, forming a zone of white enamel diapered in patterns.<sup>7</sup> They also painted with *bianchetto* upon black or dark blue.

In about 1550, arabesques were painted upon majolica; the designs mostly furnished by Battista Franco,<sup>8</sup> who introduced into his compositions cameos, the figures painted in white upon a black ground.



Fig. 18. Dish, probably after a design of B. Franco. Grisaille, on blue ground.  
(Royal Collection.)

The excellency of painting lasted little more than twenty years. From about 1560 the cartoons of the great masters were no longer the sole models of the artists, who copied the subjects of the schools of the existing period. The engravings of Sadeler, and the stiff, contracted style of the early Flemish school, were adopted, and rapidly perverted the taste of the artists. Arabesques of every description were introduced, every strange variety of fanciful con-

<sup>7</sup> There is a beautiful specimen of a plate, with a *sbiancheggiato* border three inches wide, in the Narford Collection.

In the Hôtel de Cluny is another, No. 2075.

<sup>8</sup> See page 26.

ceit (capricci), birds, boys, trophies, monstrous animals, &c.; but the drawing was incorrect, the colouring pale, badly shaded, and cloudy. The discontinuance of historical painting caused the employment of inferior artists, the style grew worse and worse, the good artists were dead or had emigrated, so that this splendid school of design soon became matter of mere historical interest.

It now remains to make a few observations on the colours used in majolica painting. We have already noticed<sup>9</sup> those employed in the mezza majolica.

From the accession of Guidobaldo II., what the majolica gained in design it lost in colouring. We no longer find the iridescent colours and the ruby-red of the earlier period.

In the first epoch the artists employed in the carnations a yellow ochre, approaching to brown. After 1540 the painters adopted a light yellow, passing, in the shadows, into green. For the accessories they used two or three shades of blue, yellow, and green; also a pale violet and black.

In 1569 Duke Guidobaldo II. granted to Giacomo Lanfranco of Pesaro a patent,<sup>1</sup> with a monopoly for fifteen years, for his discovery of a method of applying gold upon majolica, as also for making vases of ancient form and enormous size, wrought in relieve. This art was not a revival of the old metallic lustre, but the real application of gold, which was laid as it is now to porcelain, and produced a very good effect.

The custom of using tiles for flooring and panelling rooms caused their manufacture to be continued long after that of every other description of the ware had been abandoned.

The forms of the majolica were very various. The large clumsy dishes<sup>2</sup> (*bacili*) of Pesaro were for table use, and indeed so were the greater part of the plates, or Passeri would not mention them as made by the hundred, "al cento," nor would he explain that those decorated in relief were never employed to contain meat or any greasy food. There were also the "piatti da pompa" to decorate the buffets or dressoirs, and it is upon this class of ware that we meet with the best as well as with the worst specimens of the art. The finest productions of Maestro Geronimo, Maestro Giorgio, and

<sup>9</sup> See page 21.

<sup>1</sup> By this edict Giacomo and Girolamo, his father, were declared exempt from all taxes.—Passeri, chap. vi.

<sup>2</sup> The terms plate and dish are much confounded. The Italians call the round plate *piatto*; the oval, or dish, *fiamminga*. The French archaeologists describe them

as "plat rond" and "plat ovale," without any reference to size. It is very advisable that we should adopt some equally decided nomenclature. In the present work all the "piatterie," whether called "plates" or "dishes," are round, unless specified to be oval.

Xanto, bearing their monograms, are found upon plates, which, from their flat surfaces, are better suited than vases for fine and elaborate compositions. These plates vary much in depth, some being almost flat, others deep, and approaching to the form of a basin. In some the space of the rim forms part of the subject, as Figs. 18 and 38; in others, and more particularly the deeper specimens, a border or rim of arabesques or trophies is painted, the subject forming the centre, as in Fig. 33. Their sizes vary much, some being as large as 2 feet in diameter, while others do not exceed 3 or 4 inches.

We here give the sections of three descriptions of plates of common form.

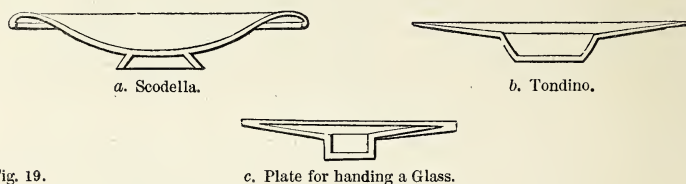


Fig. 19.

The tondino, from the smallness of the central concavity, leads to the supposition that these plates were never used for table, but to present confections and fruits to partners at balls, like the fruttieri<sup>3</sup> already mentioned.

The third woodcut (c) represents the little plates with hollow centres, used as waiters or “présentoirs,” to hand glasses of wine or liqueur. If there were any doubt as to their use, it is proved by one in the Delsette Collection, upon which are painted three boys, one of whom holds in his hand one of these plates, in which is placed a little glass full of wine or other liquid.

Vases were made both for ornament and use, and are to be found of endless variety of form, certainly not taken from the severe models of the antique, but from the more florid, decorated style of the middle ages. Some of the later period are of very large dimensions. In the Delsette Collection<sup>4</sup> are two of Castel Durante manufacture, 29 inches high and 16 in diameter.

The vessels for apothecaries (*da farmacia*) are extremely grotesque (Figs. 20, 21), and some of the highest order, as that of the Spezieria, described p. 26. The circumstance of these vessels having rested for ages perhaps upon the shelves of the shop or laboratory, doubtless accounts for so many having been preserved,

<sup>3</sup> P. 21.<sup>4</sup> Nos. 615, 616.

and it is only since they have been sought after as works of art, that they have been exchanged for glass vessels much more appropriate for use.<sup>5</sup> (See coloured plate, No. 1).

The flattened bottles (*fiaschini*) known as pilgrims' bottles, through which a cord was passed for the convenience of travelling, are sometimes highly decorated.

The ewer (*mesciroba*) and jug or pitcher (*mezzina*) are also found of elegant as well as of grotesque form.

Basins (*bacini*) and cups form a numerous class, and in the later manufactures tea or coffee cups (*chic-chere*) are abundant.

But not content with painting, the artists modelled in endless variety.

They made statuettes and groups for the table and the garden, also fountains<sup>6</sup> of grotesque design, with well-modelled figures for the same purpose.<sup>7</sup> Cisterns of large size for gardens, with handles and rims formed of serpents ornamented with quaint figures of men, animals, and fishes, are striking specimens of artistic decoration.<sup>8</sup> Writing-desks and inkstands (Fig. 23) likewise were made with different emblems and various devices,<sup>9</sup> some of extraordi-

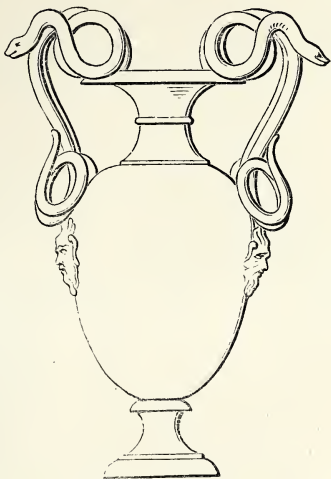


Fig. 20. Pharmacy Vase of late form.

<sup>5</sup> On the pharmacy vases we find notices of drugs not in much use at the present period—*Ellm. di Baccas lavri* (Elettuario di bacchi di lauro), *Ceroto stomatico*, *Aqua firmeterra*, *A. di cicoria*, *Olio ulpino*, *Oli. di Scorpio*.

<sup>6</sup> Two in the Delsette Collection. One 15 inches high, a shepherd playing the bagpipes, a dog by his side, and two animals drinking at a fountain. The other subject is Bacchus.

<sup>7</sup> One such, nearly 4 feet in height, and tapering upwards like a pagoda, with the arms of Duke Guidobaldo II., was very conspicuous in the Mediæval Exhibition in the Adelphi. It belonged to Mr. Falke, and is now in the possession of Sir Eyre Coote. Another remarkable specimen, of the same height, is figured in the Du Sommerard Collection, and is now in the Hôtel de Cluny.

<sup>8</sup> A *rinfrascatojo*, or *peschiera*, as these cisterns are termed, in the possession of Mr. Barker, from the Delsette Collection, is 31 inches by 17 in diameter, and 13 inches high. There are several fine cisterns of the three-lobed form (*vasques*) in the Hôtel de Cluny, and another in the possession of Sir Hugh Campbell. At Narford Hall there are many fine cisterns decorated by the first masters: one three-lobed, the subject, *The Feast of the Gods*, supposed to have been painted by Orazio Fontana. A cistern, formerly at Stowe, is figured and described page 75.

<sup>9</sup> In the Du Sommerard Collection there is one representing a man playing upon the organ. In the collection of the writer is a snuff-box in the shape of a toad.



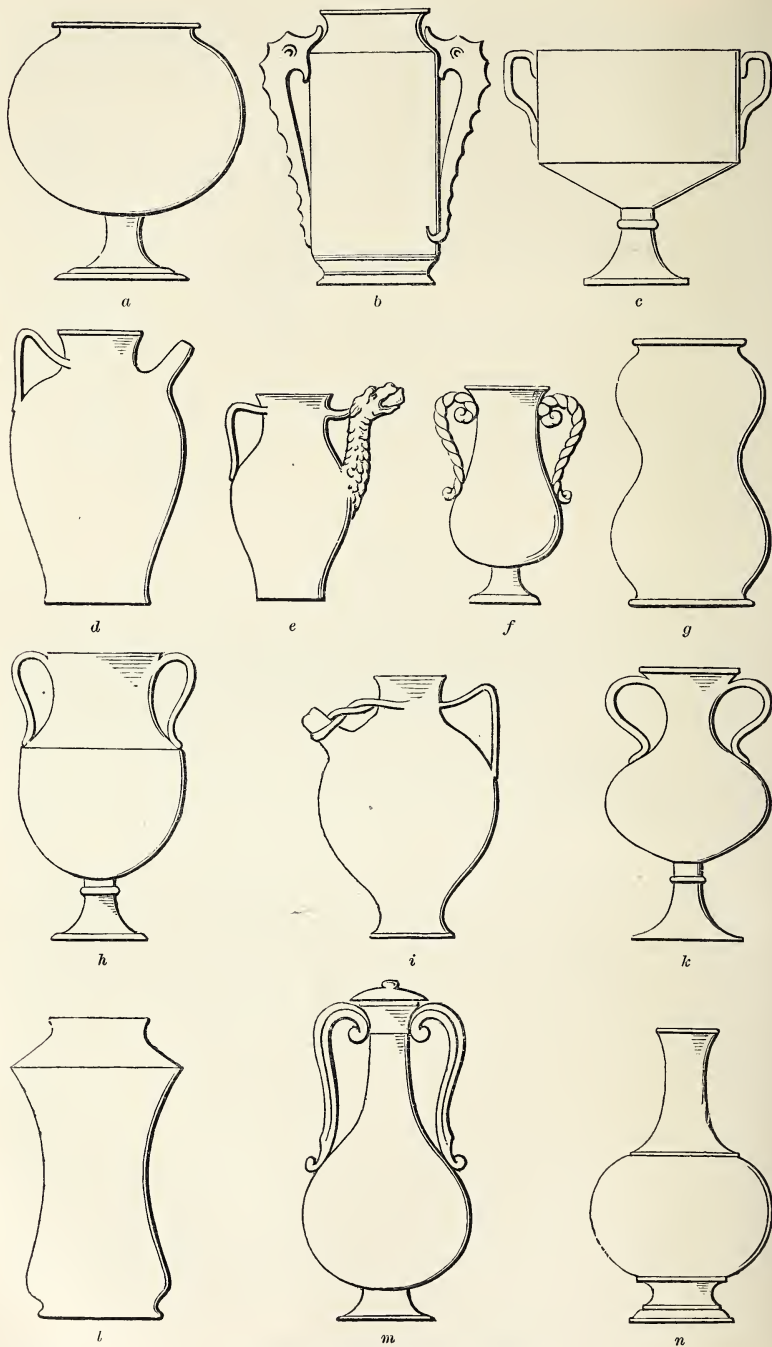


Fig. 21.

Forms of Majolica Vessels for Pharmacy.

nary size ; figures of animals and birds of every description ; fruit-dishes laden with every kind of fruit ; wine-bottles in the form of fruits ; magic vessels, whence flowed at pleasure wine or water, and others out of which poured different kinds of wine ; also cups covered within and without with clusters of grapes in relief, out of which the wine was sucked from an orifice in the handle ; with various other ingenious inventions.



Fig. 22.

Forms of Ewers and Jugs.

In the form of vessels for the table, saltcellars and sauceboats (Fig. 24), great variety was exhibited. The vessels, plates, basins, &c., which were not to contain meats, were decorated with ornaments in relief, not only like those of Pesaro already mentioned, but moulded or pressed from the back like the repoussé work in metal.

It was the custom among the Italians to interchange presents of plates or other specimens of majolica, and these were always painted with subjects appropriate to the occasion.

Of these there was one class called *Amatorii*, consisting generally of plates, jugs, or deep saucers (*bacinette*), upon which the cavalier caused to be painted the portrait of his lady. Under-

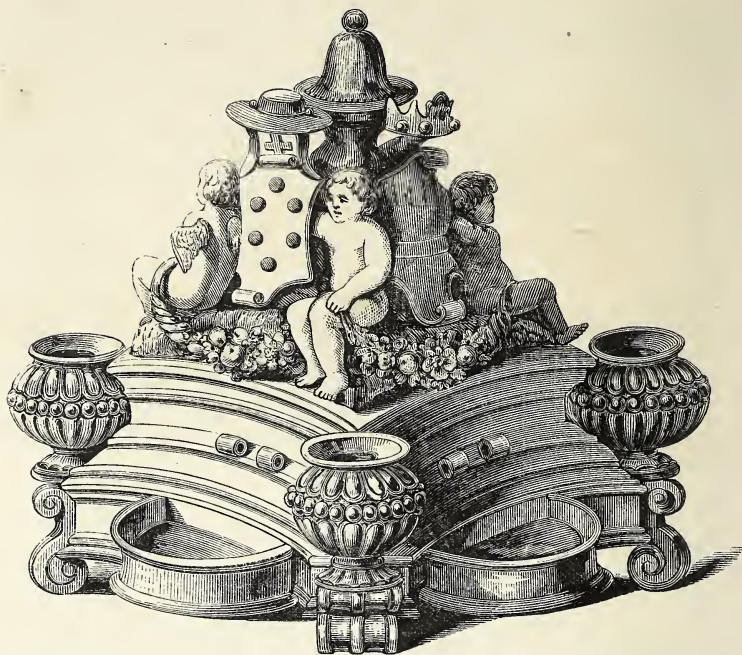


Fig. 23. Majolica Inkstand of triangular form. 16th century. (In the possession of Colonel Palliser.)



Fig. 24. Majolica Sauceboat. (Hôtel de Cluny.)



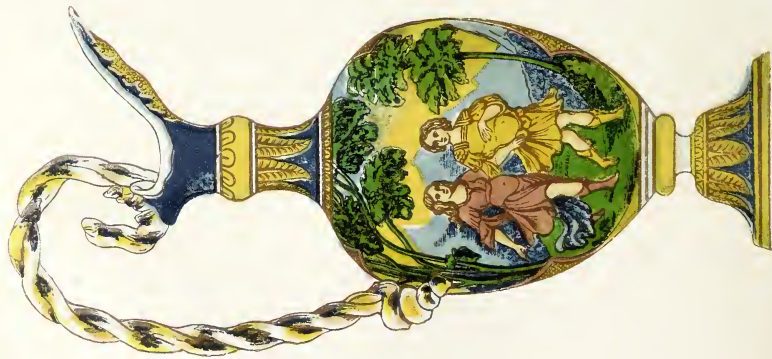
Fig. 25. Majolica Bénitier, grotesque form. (Marryat Coll.)

neath was inscribed her Christian name, with the complimentary addition of "bella," after this manner—

MINERVA BELLA,  
CECILIA BELLA,  
GIULIA DIVA.







9.—EWER. MAJOLICA.



10.—AMATORII JUG. MAJOLICA.

## PLATE V.

### 9.—EWER. MAJOLICA.

Marryat Collection. Height 19 inches. Subject: Acis and Galatea. After Giulio Romano. On the other side, Galatea is riding on a sea-horse, attended by Cupid. Formerly at Strawberry Hill. Page 41—50.

### 10.—AMATORII JUG. MAJOLICA.

Page 41. Marryat Collection. Height 8 inches. Mouth tri-lobed. Portrait interesting for the costume. Formerly in the Collection of R. Ford, Esq.



These pieces (Fig. 26) were presented as pledges of affection, and sent filled with fruits or sweetmeats. The portraits are interesting as giving the costume of the period. (See coloured plate, No. 10.)



Fig. 26.

Amatorii Plate. (Marryat Coll.)

Sometimes, instead of the portrait, we find represented hands united and hearts in flame.

1. Thus on one, we have two hands clasped over a fire; and, above, a golden heart pierced by two darts.

2. On another, a heart transfixt with a sword and an arrow, over a burning flame, bedewed by tears falling from two eyes placed above.<sup>1</sup>

3. Another, a lady, and beside her a youth bound to a tree, with Cupid, who has pierced his heart with an arrow. *Che possio fare se cossi vole amore.*

4. On a saucer, a youth kissing a lady and giving her a flower. *Dulce est amare.*

5. On another, an equestrian figure armed with a lance, with which he pierces a heart.

<sup>1</sup> Both of the Pesaro manufacture in relief, described at page 21.



6. A greyhound with a heart in its mouth. *Per mento di mia fè in te.*

7. One is mentioned by Passeri,<sup>2</sup> signed by Maestro Giorgio, a female head, having beneath DANIELLA DIVA, and above a wounded heart, with *Oimè!*

8. Passeri had one inscribed PHILOMENA in his possession, which from some displeasure of the young lady had been bored with a hole (*miseramente bucata*) in the middle, and converted into a mousetrap!

9. Sometimes, instead of the name of the lady, we have some motto or moral sentiment. Thus, a lady with a large pink: *Non è si vago el fiore che non imbiacca o casca.*

10. A female figure, probably symbolical of purity. *Chi serve Dio con purità di core vive contento e poi salvato muore.*

11. A lady reading, clasping a child, and teaching it to read. *Virtus in atione consiste.*

12. *Francesca bella a paragon di tutti.*

13. *Per dormire non si acquista.*

14. *Per fin che vivo, io sempre t' amero.*

15. *Chi bien guida sua barcha sempre emporto.*

16. *Penso nel mio afflitto core.*

17. *S' il dono è piccolo e di poco valore  
Basta la fede, e'l povero se vedo.*

18. *Un bel morire è vita e gloria e fama.*

19. *Nemo suo sorte contentus erat.*

20. *Non te fidar cogne pastore è lupo.*<sup>3</sup>

With the Amatorii may be classed the plates (*fruttiere*) in which the young ladies at balls received confections: in the midst of these was painted a Cupid dancing or playing the cymbal.<sup>4</sup>

Probably to encourage the ducal manufactory, great employment was given in the making of marriage services (*vasi gamelii* or *nuzziali*), the paintings on them consisting of the Metamorphoses of Jupiter, the Marriage of Cupid and Psyche, the Feast of the Gods, and other similar subjects.

On a small jug in the Delsette Collection is inscribed *Per uso della cara sposa.*

<sup>2</sup> Chap. xi.

<sup>3</sup> Of these examples, 1, 2, 3, 4, 6, 9, 10, 11, 18, 19 are from the Delsette Collection, 5 from the Hôtel de Cluny,

7, 8, 17, 20 from Passeri, and the others are mentioned by Mr. Dennistoun in his 'Dukes of Urbino.'

<sup>4</sup> See page 46.

Further, a service was prepared for a lady in childbed (*vasi puerperi*), consisting of seven or eight pieces of different forms and sizes, which fitted into the largest vessel. There was a soup-basin (*tazzone da zuppa*), a broth-cup (*tazza da broda*), an egg-cup<sup>5</sup> (*bacinetto da uova*), &c. They were arranged on a little table, and after being used were replaced into their original form. These pieces were most carefully decorated with paintings, representing Leda and her twins, the birth of gods, heroes, and other appropriate subjects. The subject on a cup in the Cavaliere Mazza's Collection is described as "*una donna presso al parto*."<sup>6</sup>

Utensils of all kinds were decorated with similar attention to their use. On toilet-basins, water-coolers, cisterns, or other vessels to contain water, we find Venus rising from the Sea, surrounded by marine deities, Pharaoh and his Host drowned in the Red Sea, Moses striking the Rock, the Deluge, Triumph of Amphitrite, and other aquatic subjects.

On fruit-dishes we have Autumn gathering Fruits, a Vintage, &c. So also were the subjects appropriate to the character of the person to whom they were presented. For a secular prince we find the actions of David, Solomon, Alexander, Cæsar (Fig. 27), or Constantine, portrayed; for an ecclesiastical dignitary, Moses and Aaron, Paul preaching before the Areopagus, Leo the Great, Heliodorus in the Temple, &c.; and for a more humble ecclesiastic or devout person the pieces would represent St. Bruno at his devotions, St. Francis with the stigmata, St. Bernard in the midst of Alpine snows, St. Domenic, St. Vincent, or St. Jerome.



Fig. 27. Ewer. Landing of Cæsar. (Hôtel de Cluny.)

<sup>5</sup> These were little plates about eight inches in diameter, nearly flat, with three little bowls or wells near the rim, two for eggs, the other for salt.

<sup>6</sup> A small basin belonging to one of these services, with the subject, Diana

and her Nymphs surprised by Actæon, painted on the outside, and a lady in bed on the inside, originally from Stowe, sold at Colonel Sibthorp's for 15*l.* 15*s.*

## CHAPTER IV.

## ITALIAN POTTERY.

MANUFACTORIES, ARTISTS, AND MONOGRAMS. — General Observations — Pesaro, M. Jeronimo — Gubbio, M. Giorgio — Urbino, Xanto, Orazio Fontana, Durantino, Alf. Patanazzi and others — Castel Durante — Faenza — Deruta ware — Other manufactories in the Papal States — Venetian States — Naples, and the Abruzzi — Unknown marks.

It was the custom of the artists in the time of Guidobaldo II. to write the title of the subject and the date in cursive characters of a blue colour on the back of the dish, but only occasionally to affix their name and place of abode. As we have seen in the preceding chapter, the orthography made use of, being sometimes in the patois of the district, is not the most correct, and often puzzles a foreigner to decipher. When a large service was made, the principal piece (*capo mazzo*) only was marked, which accounts for the few instances in which it is possible to identify the painters, except by comparison with their known productions. The armorial bearings of the family for whom the services were painted are frequently introduced. The cognizance of the Sforza, and of the house of Rovere, with that of many other nobles of the period, as well as of popes and cardinals, are frequently met with.

To make any classification of this ware, upon which the marks of the different fabrics as well as the monograms of the painters are mostly wanting, would be utterly impracticable without a long and laborious study of many large collections, in which are to be found a variety of marked pieces. By comparing these with others of similar character and style the productions of many painters might be satisfactorily identified, and some approach to classification obtained. For this investigation, however, we have neither leisure nor materials; and leaving the subject to others who may be induced to follow it up,<sup>1</sup> we must confine ourselves to a brief sketch of such monograms and marks of the different fabrics, and

<sup>1</sup> We are happy to state that the task has been undertaken by Mr. Robinson, the accomplished curator of Marlborough House, who is now engaged in

a systematic work on majolica, for which he has amassed a large amount of materials.

of the artists who are supposed to have worked in them, as have come under our notice. But even here we are met by a difficulty, in the fact that many artists travelled from one establishment to another in quest of employment, and marked their works in some places and not in others, accordingly as they worked upon their own account or were employed by the manufacturer. Thus we see Orazio Fontana claimed for Castel Durante,<sup>2</sup> though Passeri speaks of him as painting at Urbino. Maestro Giorgio, we know, worked at Pavia before he went to Gubbio, and Xanto may have painted at Rovigo before he settled at Urbino.

Again, many of the most artistic pieces were not the production of any one celebrated manufactory. The painters, when they worked on their own account, often bought the pieces ready prepared for painting, executed them at home, and took them to the potter's furnaces (*fornacci*) to be fired. So we often find on pieces the name of the potter as well as that of the artist—"fatto nella bottega di Maestro —."

The custom of signing the pieces is peculiar to some manufactories; the greater number of specimens bearing names and monograms belong to those of Gubbio and Urbino.

The pieces executed during the best period, 1540 to 1560, have all the same characteristics: the drawing highly correct, the colouring soft and brilliant, the attitudes of the figures graceful, draperies rich with well-arranged folds, the grouping well disposed, and the expression suitable to the subject.<sup>3</sup>

#### PESARO.

The early ware called *mezza majolica* was chiefly made at Pesaro.<sup>4</sup> The pieces are rarely marked--none known previously to 1540; but Passeri mentions a tile from the Sforza palace, bearing the date of 1502.

Mr. Dennistoun<sup>5</sup> refers to an early plate at the Hague, bearing a cipher resembling C. H. O. N.; and another, quoted by Pungileone, with G. A. T. interlaced.

Passeri notices<sup>6</sup> a plate with the subject of Horatius Cocles, upon which is inscribed "*Fatto in Pesaro, 1541.*"

A specimen in the cabinet of M. Sauvageot, representing a flight

<sup>2</sup> By S. Giuseppe Raffaelli.

<sup>3</sup> In this sketch we have been much assisted by reference to M. Delange's Appendix to his translation of Passeri, published upon the occasion of the sale

of the Visconti Collection at Paris in 1853.

<sup>4</sup> The ware is fully described, page 21.

<sup>5</sup> Dukes of Urbino, vol. iii. p. 388.

<sup>6</sup> Chap. ix. *passim*.



of women and children, attributed to the influence of the planet Mars, bears the inscription "*Fato in Pesaro.*" A similar plate is mentioned by Passeri, with a fuller inscription:—

*l. Pianetto di Marte  
fatto in Pesaro 1542.  
in bottega di Mastro Gironimo Vasaro.*

I. P.

This is Maestro Girolamo, or Jeronimo di Lanfranco, of Gabicce, a dependency<sup>7</sup> (*castello*) six miles west of Pesaro.<sup>8</sup>

Passeri translates the letters I. P. "in Pesaro," in which he may be right, and mentions having seen several specimens in which the letters occur alone. The plates so marked, however, are certainly not by Girolamo di Lanfranco, and resemble the fabric of Faenza more than that of Pesaro. These specimens are of high artistic character, and rare. There were two of them in the Bernal Collection,<sup>9</sup> signed I. P. (M. 1): one, the Virgin praying; the other, St. Bartholomew with figures of Saints, surrounded by borders of arabesques in blue on an orange ground, most exquisitely finished. The author has the two companion plates.<sup>1</sup>

I P  
M. 1.

Passeri also mentions<sup>2</sup> a piece inscribed with the name of the artist Terenzio, son of Matteo. This is one of those plates called *Ballata*, used to hand confections to partners at balls, with a Cupid in the centre, surrounded by a border of trophies in yellow upon a blue ground; in the middle of the border is an open music book; under the musical notes is written a song which was sung while dancing, and therefore called *ballate* (ballad):—

O bel fiore !  
Amor mio bello,  
Amor mio caro,  
La grisola, la grisola !

Beneath is inscribed, "*Questo piatto fu fatto in la Bottega de Mastro Baldassar vasaro da Pesaro, e fatto per mano de Terenzio fiolo di Mastro Matteo Boccalaro.*" Upon the same plate is written—"1550. *Terenzio fecit.*" On other plates Passeri states

<sup>7</sup> *Castello* also signifies a place in the neighbourhood of a larger town.

<sup>8</sup> He is thus mentioned in a register: 1560, Mastro Girolamo di Lanfranco dalle Gabice Vasaro possiede una casa, &c.: 1598, gli succede Giacomo suo figlio: 1599, gli succedono Girolamo e Ludovico figli di Giacomo. For the

Edict of 1567 in their favour, see page 35.

<sup>9</sup> Nos. 1849 and 2070, I. P., in dark blue. The latter is in the British Museum.

<sup>1</sup> In the Hôtel de Cluny is a plate marked with a P.

<sup>2</sup> Passeri, chap. ix.

having seen the letter T, which may also be the mark of the same painter, who was called “Il Rondolino.”

Passeri mentions a dish marked 1582, with the monogram of the potter, an O and A united by a cross.

M. Delange describes one, representing a conqueror dragging a captive queen behind his car, inscribed “*Fato in Pesaro.*”

In the British Museum:—Circe, and the companions of Ulysses turned into hogs; at the back, “*De Pico e de Circe, fato in Pesaro.*” Another:—*Come Apollo tolse la vaca a Argano fato in Pesaro.* The last two and that mentioned above as belonging to M. Sauvageot are by the same hand and of the same date.

Of the works of Pesaro in relief, already described,<sup>3</sup> there are abundant examples. In the Delsette Collection are several “*fruttiere*” with various devices in the centre, a Magdalen, the Visconti arms, a six-winged seraph, the Infant St. John, and some *amatorii* subjects.

In the Debruge-Labarte Collection (No. 1168) was a one-handled jug, ground blue, with flowers painted on a medallion of the white enamel. On the foot was engraved in the paste “*Pesaro, 1771:*” this specimen is one of the last productions of the manufacture of majolica in Italy.

#### GUBBIO.

The wares of Gubbio are celebrated for their metallic lustre, and appear to have but one attested signature, that of Maestro Giorgio Andreoli.<sup>4</sup>

The brilliancy of his metallic colours is unrivalled. He made great use of the ruby lustre which he is said to have borrowed from Pesaro; and in addition to the gold and silver hues of the same manufacture, he introduced an intermediate tint, which has all the lustre of copper. The outline in his earlier performances is sometimes hard, the figures ill formed; but probably he was careless of everything but the magnificent and brilliant colouring,<sup>5</sup> for many of his productions show great correctness of drawing. Indeed, so different is the style and execution of the various pieces bearing his signature, that it is difficult to believe them to be the work of the same master; and one would almost be inclined to fancy them executed by various hands, and that the M. G. was affixed to all the pieces that issued from the same “bottega.” The decorations

<sup>3</sup> See page 21.

<sup>4</sup> Already mentioned, p. 25.

<sup>5</sup> So indifferent was Giorgio to everything, provided he could introduce his gorgeous colouring, that Mr. Barker

has a specimen from the Delsette collection, subject—the Conversion of St. Hubert, in which he has painted a dog of his favourite ruby colour.

of Giorgio's plates consist of yellow and green scrolls, composed of trophies, cornuacopiæ, flower-vases, and foliage, terminating in dolphins, eagles' heads, &c., very different from the Raffaellesque arabesques of a later period. They are resplendent with the ruby red and other metallic lustres which he delighted to use.

His plates are generally signed at the back with the gold or ruby colour, traced with a brush in ill-shaped cursive characters (M. 2).<sup>6</sup>

He signed in various ways:—

M. G.

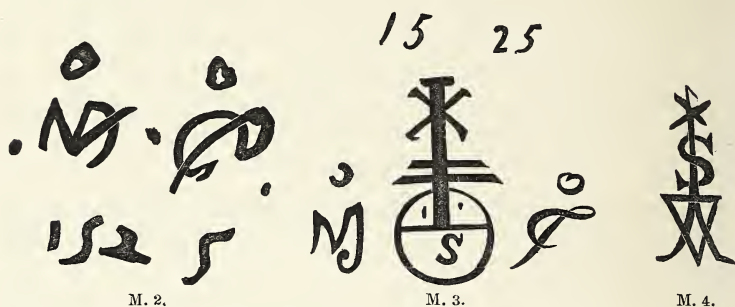
M. G. da Ugubio.

M. G. da Egubio.

M. G. Gubio.

His pieces date from 1519 to 1537.

Besides the ordinary initials M. G., there are some with the following addition (M. 3):—



M. 2.

M. 3.

M. 4.

A plate belonging to M. Sauvageot, having all the characters of the Gubbio fabric, fire and gold arabesques on a blue ground which is slightly raised, has a monogram (M. 4) supposed to be that of a son of Giorgio, viz. Maestro Cencio or Vincenzo.

The most important specimens of Maestro Giorgio are, according to M. Delange, to be seen in the Museum at Bologna, and there are also superb examples in the Hospital of Incurables at Pesaro. In the Delsette Catalogue is described a beautiful plate, the subject—Aurora rising from the Sea, her horses guided by the Hours.

M. Roussel at Paris possesses a surpassingly beautiful specimen, the subject the Three Graces of Raffaele. This plate is remarkable for its flat surface without concavity, which shows off the painting to the greatest advantage.

A collection of rare and beautiful plates of Maestro Giorgio, eighteen in number, chiefly from the collection of the Abbé Hamilton

<sup>6</sup> This monogram is taken from the plate, 'Balaam Prophesying,' described p. 50.



at Rome is in the British Museum, from which we give a specimen (Fig. 28), which is a good example of the kind of honeysuckle border so characteristic of Giorgio. It is signed M<sup>o</sup>. G<sup>o</sup>. da Ugubio, 1527.

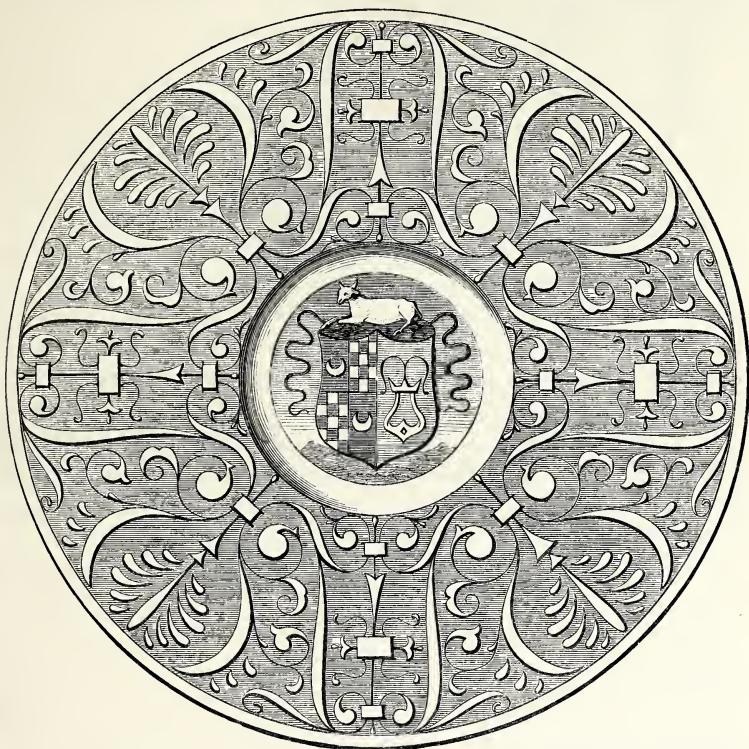


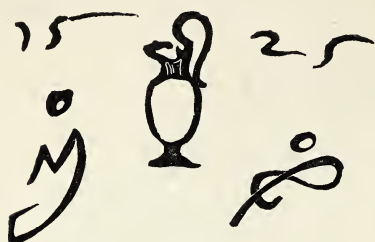
Fig. 28. Plate by Maestro Giorgio, with the Vitelli Arms. Ruby and yellow lustre on blue ground. (British Museum.) Diameter 8 in.

The Marlborough House Collection contains nine specimens of this master.

The examples of this artist that have been preserved to us are many, although Passeri, who duly appreciates Giorgio, enumerates only twenty-one as all his known works. Among these is one he mentions as having possessed himself, and which is now in the Narford Collection, having been purchased at the Bernal sale by Mr. Fountaine for 142*l*. It is a flat dish, 15 $\frac{3}{4}$  inches in diameter, with a rich border of oak leaves. In the centre, is an allegorical subject, styled "the Stream of Life," from an early Italian print by Robetta (*circa* 1505). Youth is represented by two lovers about to put their feet into the stream; middle age by another pair more mature in appearance; and between these groups



stands old age, personified by an aged woman, who is looking towards a child seated upon the ground playing with a bird.



M. 5.

We give the signature<sup>7</sup> at the back of the plate, with the ewer (M. 5), precisely as described by Passeri.<sup>8</sup>

Mr. Fountaine has also a fine bold specimen of Giorgio, signed and dated; subject "Balaam prophesying." The plate is 10½ inches diameter, "bacino"

form.<sup>9</sup> The figure of the prophet, which is 9 inches high, fills the whole area. The drapery is one complete mass of the richest ruby lustre, which shines out most brilliantly in the sun. The prophet's right hand is extended; his left rests on a tablet upon which is inscribed his name. Blue hills and a river, probably the Jordan, form the landscape, which is picked out with lustre, and the sky is also in metallic colour. From this specimen it may be seen that the ruby lustre is transparent, and that when the artist wanted to make it very deep and rich he put blue under it first. This is proved by several portions in this specimen not having been covered.

To Gubbio may also be assigned a very beautiful plate, in Mr. Fountaine's possession, 9 inches in diameter, bearing date 1519; in the centre, a tree or standard, in the middle of which is a head with wings, terminating in a scroll at the top of the plate. On the scroll *PENSA EL FINE*. Ground blue. On each side of the base is a large winged monster or griffin, terminating in winding branches and scroll-work up to the top of the plate, from which are suspended trophies and fruit. This plate is almost entirely in ruby and gold lustre, with a small portion of delicate green in the branches: the ruby on the blue ground gives at a little distance the effect of the richest violet.

From the Delsette Collection<sup>1</sup> Mr. Barker has a plate (*tondino*), yellow ground, with trophies in blue chiaroscuro of the character of the Gubbian plates. In the centre is a curious



M. 6.

escutcheon, on a field per pale argent and sable, two storks counterchanged. It bears the date 1540, and at the back it has this mark (M. 6).

The annexed signature (M. 7) is given by M. Delange as found

<sup>7</sup> Reduced.

<sup>8</sup> "Dietro in color rosso è dipinto un boccaletto all' uso antico."—Chap. xi.

<sup>9</sup> We so designate the hollow plates

without rims—giving a continuous circular section, saucer-shaped.

<sup>1</sup> No. 166.

upon a plate of which the painting appertains much to the style of Maestro Giorgio or Xanto. The name has not been deciphered.

#### URBINO.

The productions of Urbino form a very considerable portion of the specimens of majolica extant. A number of celebrated artists worked there, whose names do not appear upon their productions. The paintings are generally without metallic lustre, and well executed.

The wares of Urbino are said by Passeri to have been painted at Fermignano, a village at three miles' distance on the Metauro, the alluvial washings of that river furnishing the finest sand<sup>2</sup> for the purest white glaze.

To this manufacture are assigned all those pieces with coloured arabesques, after the designs of Raffaelle and Giovanni da Udine, painted on the white ground (*marzacotto*) of the ware. If they were all made at Urbino, they are the work of different potters and painters; for, while the glaze of some has the rich creamy colour and consistence of the *pâte tendre* of Sèvres, others, on the contrary, appear to be covered with little better than a coarse varnish. Nothing can be more exquisite than the finest examples of this style of painting; and this decoration is frequently employed to ornament the rims of dishes, in the centre of which are some of the best productions of the Urbino School.

Towards the end of the fifteenth century Giovanni and Francesco di Donino must have been working at Urbino, for we find that in 1501 Francesco received a commission for some vases for the Cardinal di Capaccio; but nothing more is known of these artists except that in a register of Urbino, 1477, we find the name of the said Giovanni designated as a potter of Urbino.

*m<sup>o</sup> giloso*

M. 7.



Fig. 29. Ewer of Urbino.  
(Soltykoff Coll.)

<sup>2</sup> "The 'terra' mentioned by Passeri is the sand used in the glaze. The Metauro only carries down calcareous boulders, gravel, and sand. The majolica, when manufactured, has been from the argillaceous marls of the ter-

tiary or subapennine formation, except at Castel Durante, where I suspect the clay used was procured from a disaggregated rock of the cretaceous or even oolitic period."—J. B. Pentland.

The manufactory of Urbino is noted for the productions of a celebrated master, whose monogram and date are usually upon all his pieces—Francesco Xanto Avelli, of Rovigo. As we have before mentioned,<sup>3</sup> he is the last artist upon whose works we find the ruby-red and gold colour. His drawing is very correct, his colouring rich, and his pieces command high prices. His carnations yellowish, heightened with bianchetto; the hair of his ladies light, often composed of plaits fastened in front; the foliage of the trees better than any other of the period; he executed it in a bluish green, with the lights of a pale green, and the trunks black, hatched with yellow, which produce a very good effect. This was so favourite a style of colouring with Xanto, that he introduced it into his ornaments, draperies, and similar parts of his pictures. The draperies are soft, with large folds. The vestments are generally blue or yellow, varied with a purplish or violet colour, and there is invariably some garment of the greenish blue already mentioned. Where water occurs, he always gives the reflection of the trees. The writing at the back is usually in the same character, sometimes in blue, and often of a greenish copper colour. Xanto's subjects were generally taken from the *Æneid*, ancient history, or mythology. Passeri<sup>4</sup> seems to have made some confusion about him, and appears not to have known his real name. He gives as his signature—

Fu facto da Rovigiese da Urbino, 1532.

Fu fatto da Rovigo de Urbino, 1534.

In the Bernal Collection were many specimens of this master; he signed in various manners:

F. X. A. R. 1530 (on a large plate, not metallic, in the Brunswick Collection).<sup>5</sup>  
 Francesco Xanto Avelli da Rovigo in

Urbino pinse 1531.

Fra Xanto Av: Ro: in Urbino pi. 1531.

F. X. A. R. in Urbino 1531.

Fran Xanto A. Rovi, 1532.

Fra Xanto A. da Rovigo in Urbino 1532.

F. Xanto A. da Rovigo in Urbino. 1532.

Fra Xanto A. Rovigiese in Urbino 1533.

F. Xanto A. Rovigi in Urbino. 1533.

N. 1535. F. X. R.

F. X. 1535.

F<sup>co</sup>. X. Rovi. 1536.

X. 1540.

X. 1541.

F. X. 1538 (on a fine plate in the Debruge-Labarte Collection).

Bernal Collection.

In the Narford Collection there is a dish by Xanto, 19 inches in

<sup>3</sup> See page 25.

<sup>4</sup> Chap. xii.

signed and dated 1537; subject, the

<sup>5</sup> In the same collection is another Battle of Marathon.

diameter, signed in front, on a tablet, date 1532; also four tiles of Scripture subjects, and many other specimens.

The most celebrated master of Urbino is Orazio Fontana,<sup>6</sup> the principal painter of the vases of the Spezieria, and specially employed by Duke Guidobaldo II. for the services he sent as presents to foreign princes. He was of a noble family from Castel Durante, whence his father, Guido, son of Nicolò, emigrated to Urbino. Guido himself also exercised the profession of a potter. In the Narford Collection is a dish, 17 inches in diameter, representing a combat or passage of arms before the Castle of St. Angelo at Rome, between the Orsini and Borgia factions, on which is inscribed "*fatte in Urbino in Botega de Mo. Guido Fontana Vasaio.*" Orazio Fontana is said to have painted at Pesaro<sup>7</sup> and other places, but he does not seem to have marked any of his productions except those of Urbino, and these are highly esteemed.

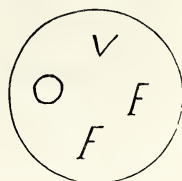
The mark (M. 8) attributed to him by Passeri has never been found.<sup>8</sup> His pieces are inscribed—

ORAZIO FONTANA URBINATE FECE,

or—

FATTA IN BOTTEGA DI ORAZIO FONTANA.

FATE+IN BOTEGA+DE ORATIO+FONTANA.



M. 8.

One of the serpent-handled vases from Strawberry Hill, now belonging to Mr. Montagu Parker, is signed as the last, in deep blue letters on a light blue ground round the pedestal of the vase.

In the Musée Céramique at Sèvres is a vase, round the pedestal of which is written "Orazio Fontana," in capital letters.

Passeri describes<sup>9</sup> a plate, upon which is painted the story of Horatius Cocles, on which is inscribed—

Orazio solo contra toscana tutta

Fatto a Pesaro 1541;<sup>1</sup>

which has been considered a challenge thrown out by Orazio Fontana to the rival manufacturers of Tuscany, and to prove that he worked at Pesaro. The inscription, however, applies so well to the story of Horatius Cocles, that unless stronger evidence is produced, we should doubt whether Orazio ever worked at Pesaro.<sup>2</sup>

Orazio Fontana died about 1560. His pieces date from 1540.

Orazio was associated in his labours with his brother Camillo,

<sup>6</sup> See page 27. <sup>7</sup> Passeri, chap. xii.

<sup>1</sup> Mr. Franks has seen a plate with

<sup>8</sup> He quotes it from an inventory of this inscription, which is certainly not

by Orazio.

<sup>9</sup> Chap. ix.

<sup>2</sup> See No. 218, Delsette Coll.



who carried the art to Ferrara, and his nephew Flaminio, who settled at Florence.

One of his pupils was Raffaelle Ciarla, who painted a service, after designs by Taddeo Zuccaro, which the Duke presented to Philip II. He worked from 1530 to 1560.

Battista Franco, the Venetian painter, appears also to have painted himself in majolica; some vases of the Spezieria of Loreto bear his signature, B. F. V. F., *Battista Franco Urbinas fecit*.

Guido Durantino is another artist of Urbino. In the Bernal Collection was a plate by him; subject Jupiter and Semele—" *Nella botega di M. Guido Durantino in Urbino, 1535*"—now in the British Museum.

M. Riocreux mentions a plate inscribed—" *In botega di M. Guido Durantino in Urbino, 1535*," and in the Soane Museum is one with the Fates, signed in the same manner, but with no date.

M. Delange quotes another, inscribed—" *Hercolè mazza hydra in Botega di Mo. Guido Durantino in Urbino, 1533*."

An ewer about 14 inches high, by Durantino, is in the Brunswick Collection; the subject, men threshing corn, with sheep, peasants, &c.; and a candlestick by him at Narford Hall.

Most of these specimens bear the arms of Montmorency, and appear to be portions of a service made for the great Constable.

We also find at Narford Hall the signature of *Francesco Durantino, vasaro, 1553*, upon a cistern 19½ inches in diameter, upon both sides of which are painted subjects after the cartoons of Giulio Romano.

Mention is likewise made of Giulio of Urbino, who worked for the Duke of Ferrara about 1530, and of Cesare of Faenza, then employed in the shop of Guido Merlini of Urbino.

This Merlini appears to have been a potter of some celebrity. A dish, the centre with a deep blue ground, and with the Signs of the Zodiac round the rim, is inscribed at the back, "*Fate in botega di Guido Merligno vasaro da Urbino in San Polo adi 30 di Marzo 1542*."

In the Brunswick Museum is a large dish, the subject Mark Antony fighting a Naval Battle; softer than Durantino, but painted with the same carnations; the inscription "*Fate in botega di Guido de Nerglino*."

In the same collection is a large dish, hollow centre, the subject Moses and Aaron entreating Pharaoh: this dish has a very rich border in four medallions, representing the four first Months of the Year, gods and goddesses between the medallions, inscribed—

1568 ZENER

DOMENIGO DA VENEZIA FECE

IN LA BOTECA AL PONTESITO DEL

ANDAR A SAN POLO.

The companion, which is not signed, represents the next four Months, with the subject, in the centre, of the Egyptians drowned in the Red Sea, Moses and Aaron in the distance conversing. In the foreground are women playing music, and rejoicing at their deliverance. The reverse of both of these dishes is decorated with a magnificent scroll border on a rich blue ground.

In the Marlborough House Collection is a plate with Raffaellesque arabesques upon the white ground, signed—

GIRONIMO URBIN FECCIE 1583.

Among the latest artists of Urbino is Alfonso Patanazzi. He was born in that city, and belonged to a noble family; his works, which have little artistic merit, are signed either with his initials<sup>3</sup> (M. 9), or in full, *Alfonso Patanazzi fecit Urbini in Botega di Jos. Batista Boccione*, 1607.

AP.

M. 9.

*Urbini Alfonso Patanazzi fè.*

Passeri<sup>4</sup> mentions two plates signed by his precocious son Vincenzo, who painted at twelve years old; the employment of so young a child is of itself sufficient evidence of the decline of the art:—*Vincentio Patanazzo de anni dodeci*; and on another, with a figure of Africa, after a print of Sadeler:—*Vincenzio Patanazzi da Urbino di eta d'anni tridice del 1620*.

There also appears to have been another artist of the same family, for in the Narford Collection is a large triangular cistern signed "*Urbini ex Figlina Francisci Patanatii*, 1608," and in the Delsette Collection a plate signed "F. P. 1617."

It was probably in Urbino that the service was painted given by Guidobaldo to the Frate Andrea da Volterra, perhaps his preceptor or confessor. Whoever he was is not known, but, as Passeri<sup>5</sup> observes, he must have been very dear to the Duke to have been the recipient of so princely a present. Passeri mentions two pieces of this service: on one, Coriolanus appeased by his Mother; on the other, the Deluge. M. Delange notices two more, one of which is in the possession of Baron Rothschild at Paris.

From the Delsette Collection Mr. Barker possesses two large dishes, 20 inches in diameter, forming part of the same service,<sup>6</sup> of surpassing beauty. The subject of one is the Sacrifice of Jacob at Beersheba; the other the *Incendio di Borgo* of Raffaele. Both have, precisely as described by Passeri, the arms of

<sup>3</sup> In the Delsette Coll., No. 355.

<sup>4</sup> Chap. xii.

<sup>5</sup> Chap. xiv.

<sup>6</sup> Nos. 259, 260.

Urbino surmounted by three *Metæ*, or goals, as a crest, being the cognizance of Guidobaldo II., with the same inscription :—

G. V. V. D.

MUNUS. F. ANDREAE.

VOLATERRANO,

signifying the gift of Guido Ubaldo, Duke of Urbino, to Fra Andrea of Volterra.

Another piece is in the Museum of Practical Geology; the design, Mutius Scævola before Porsenna. The arms of the Duke are painted on the rim of the plate. On the back is inscribed, "G. V. V. D. Munus F. Andrea, Volaterrano.—*Mutio ib la sua destra erante cocie.*" There is also a fluted dish by the same hand, and with the same arms, in the British Museum (Franks Coll.).

There are many monograms to be found upon pieces bearing the character of the Urbino ware, the artists of which are not known.

M. Sauvageot has a plate, the subject, part of the Parnassus of Raffaële, of which the drawing is correct and the colouring fine, with this mark (M. 10), and another, which from its fine colouring may be attributed to Urbino, the subject Diana and Actæon, with this monogram (M. 11).

M. de Rothschild possesses an ewer, apparently of Urbino, blue ground with yellow scrolls, having on the body a pelican encircled by this inscription, "YMASQUE DE BUONA CANA"—the mark (M. 12) being placed on the stem.



DA URBINO.

M. 10.



M. 11.



E F B

1594.

M. 12.

In the Debruge-Labarte Collection <sup>7</sup> was a vase, subject the Israelites gathering manna, the design good, colouring feeble; the mark "*Fatto in Urbino*, 1587. T. R. F."

M. Delange has a small plate representing St. Luke on horseback. At the back,

San Luca in Urbino P<sup>to</sup> Fco.

In a recent sale at Christie's was a plate, white ground, with arabesques, glaze coarse, signed G+B+F+.


In the Narford Collection is a dish, 21 inches in diameter, most

<sup>7</sup> No. 1162.

carefully painted, of the highest possible finish and softness, subject the Conversion of St. Paul, with the letters L V on a tablet in front, *Urbino* on the back.

Two small plates in the same collection, subjects taken from Amadis de Gaul, bear Spanish inscriptions.

Mr. Barker has a splendid vase of the same service, and Sir Antony de Rothschild possesses a pair of large oval dishes, with raised ornamentation. The rims are painted in fine arabesques, and the ground (in compartments) with subjects from Amadis de Gaul in the finest Raffaellesque style. The explanation of the subjects is, like the plates of Mr. Fountaine, and the vase of Mr. Barker, given in Spanish—a most unusual occurrence, and which leads to the surmise that all these pieces were presents from the Duke of Urbino to some Spanish potentate. These fine specimens were purchased from the collection of M. de Monville.

These two Greek letters (M. 13) occur upon a pair of bacino-shaped dishes, 13 $\frac{3}{4}$  inches in diameter, also in the Narford Collection. The subject of one is St. Paul preaching at Athens;  of the other, David standing on the body of Goliath: M. 13.

Those who have seen signed pieces by Orazio Fontana *think* that these are by his hand: if so, the signature may mean “O. (Orazio) crossed by F. (Fontana) Δ (Delineavit, or ‘Durante,’ as Orazio Fontana is said to have come from that city),” or it might be the monogram of Francesco di Donino.<sup>8</sup> The colouring is very rich, and the painting very masterly, but at the same time highly finished; and there is a peculiarity in the shading of some of the draperies, that where the light catches them they are a different colour—for instance, blue with green in it, and green with crimson (almost lilac) in it, orange with pale blue into white for the lights, and so on; but it does not strike the eye at first sight, beyond giving a very rich and highly finished effect.

A large dish in the Hôtel de Cluny, representing the Rape of Helena, after Raffaelle, has on the reverse an ornamented tablet, “*V. rato d'Elena fato in monte.*” Though this specimen is described in the catalogue as the production of *Monte Feltro*, we see no reason for the assertion, the style being that of Urbino.

#### CASTEL DURANTE.

As we have before observed, the death of Battista Franco, Raffaelle dal Colle, Giacomo Lanfranco, Orazio Fontana, and the

<sup>8</sup> See p. 51.



Duke Guidobaldo himself, caused the decline of the manufactures of Pesaro and Urbino from the middle of the sixteenth century. Not so with the manufacture of Castel Durante, which flourished under Duke Francesco Maria II. (1574 to 1631), who resided chiefly there and took great interest in its majolica fabrics. On the death of Francesco Maria the manufacture followed the fate of those of the other cities, and in 1700 made ware of the commonest order. Shortly after 1730 Cardinal Stoppani restored the manufacture, which again sent forth works of some excellence.

The characteristics of the Castel Durante majolica are very uniform.

The drawing (except in the decline of the art) is good, and in some specimens of unequalled correctness; the colouring soft, but in general less brilliant than that of the best epoch of the other manufactures. The carnations are sometimes of an olive tint (a distinguishing mark of this fabric), and, in the draperies, blue and an ochreous yellow are predominant colours. This ware is also distinguished for its fine brilliant glaze.

Little is known of the artists of Durante. The Cavaliere Piccolpasso, in the time of Guidobaldo II., was also an artist himself, and, according to Signor Giuseppe Raffaelli, the proprietor of a "bottega."

From the account of Passeri, many of the Durantine artists carried their art to other countries—Giovanni, Tiseo, and Luzio Gatti to Corfu, and Guido di Savino or Selvaggio to Antwerp. This last artist is much praised by Vasari, and the Museum of the Louvre possesses a dish signed "*Guido Selvaggio*."

The earliest specimen of the Castel Durante ware, with a date affixed, is in the British Museum (Bernal Collection, No. 1841), it is a large vase, highly coloured and decorated with arabesques, &c. On a tablet is inscribed "*Ne la Botega d' Sebastiano d' Marforio*;" and on another, "*A. di xi. de Octobri fece, 1519*;" at the base, "*In Castel Dura*."

In the same collection is a dish: subject, Dido and Ascanius. "*1526 in Castel Durante*."

M. Sauvageot has a plate, by the same hand, representing the death of Marsyas, on the back of which is written in yellow "*1525 in Castel Durante*."

Castel Durante furnished a large portion of the pharmacy jars of Loreto.<sup>9</sup> One, in the possession of the author, is inscribed "*A de sei d' maggio, 1550, a faro in studi Durantias*." M. Signol

<sup>9</sup> Described p. 72.

brought from Italy several vases of this description decorated with trophies and arabesques upon a blue and yellow ground. One of these is inscribed *Fato in tera Durantin apreso a la cita d' Urbino*. On the other, *In castello Duranti apreso a Urbino miglie 7, 1555*.

A vase with trophies on a blue ground in the Hôtel de Cluny has a similar inscription.

In the Delsette Collection are three fine vases, with allegorical subjects, one after the designs of Agostino Caracci, all bearing the letters G F, and two others of equal merit representing the Four Elements, signed G. F. F., all apparently by the same unknown master.

Also in the same collection we find a fine cistern for holy water, with figures of St. Peter and St. Paul in relief, with the initials C. S., apparently, from the spiral columns represented, the work of the seventeenth century.

A picture (*quadretto*), with landscape, has written in ink upon it, "*Giovanni Peruzzi, dipinse 1693*:" the execution is evidently of that period.

To Castel Durante, Signor Frati ascribes the cups of the Santa Casa of Loreto.<sup>1</sup>

The artists of this manufacture painted from the works of the later engravers; from those of Sadeler after Martin de Vos, the Caracci, Bassano, &c.; the battles of the Old Testament, and the sporting subjects, "*Caccie varie*," of Tempesta, Ripa's *Iconologia*, M. Abraham Bosse, Goltz, and others; and the painters of Durante, after the revival of the art, painted also from Berghem, Coypel, Lairese, M. Dorigny, Verelli, Carlo Maratti, &c.

The blue and yellow draperies, so common in the first period of Durantine art, became its distinguishing characteristic after its revival in 1730: we find occasionally in addition a washy green. The drawing is good, the colouring soft, the landscapes especially are excellent, aërial perspective better understood, the foliage carefully finished.

On one piece in the Delsette Collection,<sup>2</sup> a very large dish, the subject *Acis and Galatea*, are the initials V. R<sup>o</sup>., the only mark recorded of this period.

#### FAENZA.

Having described the four great manufactories of the duchy of Urbino, we now come to those of the adjacent states. Of these, Faenza appears to have been the most important. This city was

<sup>1</sup> Described p. 72.

<sup>2</sup> No. 885.

anciently a bishop's see in the province of Ravenna, and was early subject to the Bolognese. It was afterwards ruled by the Manfredi family, to the end of the 15th century, at which period the last lord, Galeotto, was murdered by his wife, and his two children carried by Cæsar Borgia to Rome, where they were cruelly put to death. Faenza was in 1501 annexed to the Papal States. The manufacture was no doubt established by the Manfredi family, as their cognizance is found upon some pieces of early date.

Though Passeri does not mention particularly the fabrics of Faenza, we are not therefore to suppose they were unimportant, or even secondary. The name of Faenza ware, given to majolica in general, is a proof to the contrary. They were early established, and continued till a late period. The date of 1475 appears upon a piece evidently of this ware, which is easily recognised by its peculiar colours, the style of decorations, the reverse of the dishes, and system of ornamentation. The painting of the arabesques is as characteristic in Faenza as it is in Urbino. In the latter the ground, as already mentioned, is simply the marzacotto, or opaque white covering of the clay. In Faenza, on the contrary, the ground is dark blue or orange, with yellow arabesques, or blue and orange alternately. This blue often rivals in brilliancy the celebrated bleu de Roi of Sèvres. M. Louis Fould has a small plate, representing in the centre the subject of Mutius Scævola, with a border of arabesques on a blue ground; this has *Faenza* inscribed on the back. Also a deep saucer of similar style, subject the Mocking of Christ; on the back is inscribed IN FAENCA. Another

**T** mark is a single F (M. 14). The backs of the plates are generally decorated and painted in yellow and blue, with various ornaments, small foliage, concentric circles, whorls, imbrications, and zigzags.

The fluted (*scannellato*) or crinkled plates, which were impressed in a mould, are considered to be peculiar to this fabric, but they often occur with the Urbino arabesques on the white ground.

Faenza likewise produced bas-reliefs, after the manner of Luca della Robbia. One mentioned by M. Delange, an Entombment, bears the date of 1487, and is marked with a Gothic G (M. 15), which may be the mark of an artist, or the initial of the sacred name "Gesu."

**G** A specimen in the Hôtel de Cluny bears the date 1475; another "M.CCCC.LXXXVI;" and in one belonging to M. de Sellières we have 1487, these being three of the earliest dated pieces of Faenza ware probably known.

In the Marsigli Chapel in San Petronio at Bologna is a pavement of hexagonal tiles, with the flower and zigzag decoration, on four of which is inscribed "FAVENTCIE," on another the year 1487; and on another "BELINI. FECIT."

In the Delsette Collection<sup>3</sup> is a pharmacy jar, with similar decoration, marked (M. 16).



M. 16.

In the Narford Collection is a dish, deep blue ground, with arabesques, &c., marked "I. R. 1508."

The Delsette Collection<sup>4</sup> furnishes us with another monogram on two pharmacy jars, which are supposed to be about 1513, decorated with wreaths of flowers in blue camaïeu, supported by two boys, between which is a heraldic escutcheon. At the back of the jars, in a circle, is the annexed monogram (M. 17).



M. 17.

Another pharmacy jar, in the same collection,<sup>5</sup> on which is painted, within a circle, two dogs seizing a wild boar, has at the back this monogram (M. 18) between the letters E F, and the year 1548.



M. 18.



M. 19.

Another pharmacy jar,<sup>6</sup> in the same collection, 1450-1500, of a coarse, dull, yellowish glaze, painted in dirty, pale blue, is marked (M. 19).

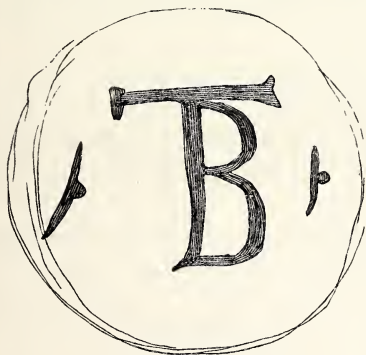


M. 20.

Two plates,<sup>7</sup> also of the same early date, have this monogram inscribed (M. 20).

The following mark (M. 21) is taken from a fine plate in the British Museum (Bernal Coll.), the back of which is ornamented in blue and orange colour. The mark is orange. A similar mark occurs upon a slab mentioned by Delange, the subject from a cartoon of the school of Albert Durer, evidently of Faenza.

We give another curious mark (M. 22) furnished to the author



M. 21.



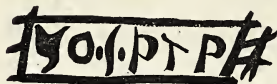
M. 22.

<sup>3</sup> Nos. 53 and 54.    <sup>4</sup> No. 142.    <sup>5</sup> No. 272.    <sup>6</sup> No. 60.    <sup>7</sup> Nos. 135 and 136.



by Mr. Bernal from a specimen in his possession dated 1515, but which was not seen among the pieces at the sale of his collection.

Another mark or signature (M. 23) communicated by M. Delange



M. 23.

appears to belong to the same fabric. It is in a dish repoussé at the back, and forming festoons of different colours, ornamented with arabesques.

In the British Museum (Franks Coll.) is a small round tile representing some celebrated captain of Ferrara, and on the back is inscribed, *Mille cinque cento trentasei a dj tri de luge, Baldesara Manara faentin faciebat.*

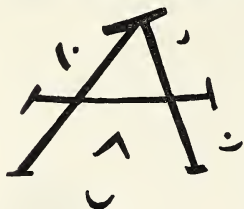
Zani says the same name, inscribed *baltasare manara fan*, occurs on a "sottocoppa" painted with the Triumph of Fame, in the collection of majolica at Parma, belonging to the Dottor Medico Marchini, and thereupon he places Mannara or Manara as of Fano not Faenza. Upon another, in the British Museum, decorated at the back with reddish fish-scale imbrications, upon a yellow ground, is—

M.DXXXiiii F. ATANASIVS—B : M.

A plate of the same set, with precisely the same signature, is in the Museum of Practical Geology.

M. Delange mentions a plate, the back of which is ornamented with light yellow, orange, and blue circles; in the centre "*Apollo et Marsio fat. in la Bottega di Maestro Vergillio da Faenza,*" and beneath, "*Nicolo da Fano.*" Maestro Vergillio is mentioned by Passeri.

Upon another Faenza plate, painted with a wreath of light green leaves and yellow fruit upon a blue ground, appears V. R. T. united.



M. 24.

In the Brunswick Collection, on a plate, *faenā ōh opus fecit a di 12 de abrile 1543, storia de lena.*

A plate belonging to the author, of which the subject is Samson about to pull down the Pillars of the Temple, has the back covered with coloured ornaments, and the signature (M. 24).

The accompanying mark (M. 25) frequently occurs on plates and tiles, evidently of Faenza workmanship. They are generally of a pale blue colour, with arabesque borders in dark blue and bianchetto. In the centre are coats of arms or other devices. There are specimens in the British Museum dated 1525 and 1527.



M. 25.

## DERUTA.

We now proceed to notice the fabrics of the Papal States, viz. Deruta (or Diruta), Nocera, Rimini, Forlì, Imola, and Spello.<sup>8</sup>

At Castel di Deruta, a dependency of Perugia, according to Passeri,<sup>9</sup> was made a beautiful ware, remarkable for the whiteness of its paste, and generally different in its style from that of the Metaurian or Neapolitan fabrics.

M. Delange mentions a plate in the Museum at Bologna marked with the name of this manufactory, and one belonging to M. Piot, on which is inscribed FEBO.DAFNE IN DERVTA. 1544.

Mr. Barker has a plate, on the back of which is,

deruta fe  
el frate pensi,

and a small flower, the ground blue.

Signor Raff. de Minicis, of Fermo, mentions, among others in his collection, one containing the following legend:—

1545.  
dl parlamto di corvo E dlla  
cornice. i. druta  
El frate pensit.

At Narford is the fragment of a plate with grotesques on a blue ground, similar to the Faenza products, inscribed *Fatta in diruta*, 1525.

In the same collection is another beautiful specimen of Deruta ware, a plate 7½ inches diameter, with sunk centre (tondino), in which is the portrait of a lady in profile, flesh shaded with light blue, ground dark blue, hair and drapery light gold lustre; a rich scroll border with medallions of Roman emperors, white, shaded with pale blue, and heightened with light gold lustre. On the reverse a blue imbricated pattern on the white ground of the plate.

The Visconti Collection also contained a good specimen, a female bust in the centre, upon a blue ground, with the letter S, and the rim decorated in relief with arabesques, masks and animals, in yellow lustre heightened with blue upon a gray ground.

To Deruta may probably be assigned a plate 12 inches diameter, at the Hôtel de Cluny, with the following mark (M. 26); the subject Diana surprised at her Bath by Actæon, painted in blue camaïeu, heightened with gold and metallic lustre.

To this manufacture also is ascribed by Mr. Franks a dish, subject from the Orlando Furioso, bearing at the



M. 26.

<sup>8</sup> Near Foligno.

<sup>9</sup> Chap. xiii.

back this inscription and monogram (M. 27), a D with a stroke through it (parafé) in blue—" *La morte di Zerbino.*" (Palliser Coll.)



M. 27.

A curious brown "graffito" ware, not majolica, but Italian fayence, is attributed to Deruta. Of this there were four dishes in the Bernal Collection.<sup>1</sup> M. Delange mentions this ware, a specimen of which, a trilobed cistern (*vasque*), is in the Museum of the Louvre, another in that of the Baron de Sellières. These vases are on pedestals, formed by three lions, and are covered with decorations, more or less in relief, formed of a yellowish white paste (*engobe*), which has been removed or hatched ("graffito") in places with a sharp iron, and shows as a ground to the ornaments, the deep yellow of the earth itself.

#### NOCERA.

A branch of the Gubbio manufacture is said to have been seated at Nocera, on the Via Flaminia; and several pieces with bright red and blue tracery on a gold metallic ground, dated 1537-8, in the cabinet of Signor Serafino Tordelli, at Spoleto, are supposed to be of that fabric.<sup>2</sup> The mark attributed to this fabric is N.

#### RIMINI.

In the Hôtel de Cluny (No. 2098) is a plate, subject, the Expulsion of Adam and Eve, signed—" *In Rimini. 1535.*"

In the British Museum is a plate, subject, the Fall of Phaëton, inscribed 1535 *De fetonte. In arimin.*

#### FORLÌ.

Passeri states,<sup>3</sup> on the authority of Piccolpasso, that Forlì manufactured majolica.

Mr. Barker has from the Delsette Collection<sup>4</sup> a magnificent plate, 16 inches in diameter, painted in colours; subject, the Marriage of Alexander and Roxana, after Raffaello. The back of the plate is decorated with various circular lines, in the centre of which is written, in capital letters,—

LEOCHADIUS SOLO  
BRINUS PICSIT  
FOROLIVOM  
ECE  
M.D.L.V.

That is, "Leucadio Solombrino of Forlì painted. 1555."

<sup>1</sup> Described page 79.

<sup>2</sup> Dennistoun, 'Dukes of Urbino,' vol. iii. p. 394.

<sup>3</sup> Chap. xiii.

<sup>4</sup> No. 279.

In the Delsette Collection <sup>5</sup> is a fruttiere of pale colours; subject, an Old Man pouring the molten gold down the throat of Cræsus, with the legend "AURUM SITIS, AURUM BIBE." At the back—"FATA IN. FORLI."

## IMOLA.

Imola manufactured, not majolica, but a fayence, which is beautifully modelled after the style of Palissy. Of this there are good specimens, both at Sèvres and Dresden.

## SPELLO.

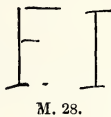
Piccolpasso <sup>6</sup> also cites Spello, and a number of places in the March of Ancona, as having manufactures of majolica.

## FLORENCE.

In Tuscany we find manufactures existed at Florence, Caffaggiolo, Pisa, and Siena.

Of the earlier Florence ware few specimens have been preserved; it is said to have been worked in relief, after the style of Luca della Robbia.

The later fayence of Florence is generally modelled in relief. The monogram F I (Firenze) (M. 28) occurs on a soup tureen in the form of a cabbage, with a snail for the knob, in the Museum at Sèvres, where we also find another soup tureen in relief, decorated with flowers in the Chinese style, a lemon for the knob, mark F in blue.



## CAFFAGGIOLO.

This manufactory is not mentioned by Passeri, but its existence is sufficiently proved by its signed productions. It was no doubt situated at the village of that name, on the road from Florence to Bologna, and was probably near the favourite palace of the Medici, which acquired so unenviable a notoriety from the murder there of Eleonora of Toledo by her husband Pietro dei Medici, in 1576.

M. Delange mentions two large dishes of this manufacture: on the back of one is inscribed, *In Chaffaggiolo fato adj 21 di junio 1570*; the other differs a little in the orthography; it is a large dish, 16½ inches diameter, preserved in the Hôtel de Cluny, subject Diana surprised at the Bath; it has on the reverse "*in Chafagizotto*," between two P's. Another is in the British Museum.

The celebrated plate in the Bernal Collection, representing an

<sup>5</sup> No. 1131.

<sup>6</sup> Passeri, chap. xiii.



Artist painting upon Majolica,<sup>7</sup> has the following mark (M. 29), which Mr. Franks supposes, from comparison with another plate in the collection, to be that of an artist of Caffaggiolo; but on this we have not had an opportunity of forming any judgment. Another plate, with the same monogram, is in the British Museum (Franks Coll.).



M. 29.

Mr. Fountaine possesses a very pretty specimen of this ware, a plate (tondino) 8 inches in diameter, with deeply sunk centre, in which is well painted a Cupid seated playing the flageolet.



M. 30.

The ground of the rim of the plate is dark blue, with a border of masks and scrolls in orange shaded with red. On the border is the date 1531. The outer part or reverse of the plate is painted with an imbricated pointed pattern, blue and orange; in the centre is a trident (M. 30).

The jug (Fig. 34) from the Bernal Collection is probably of this fabric: under the handle is a double Y.

#### PISA.

The vases of Pisa are mentioned by Antonio Beuter and Passeri; few specimens, however, have been preserved to us. In the Collec-



Fig. 30. Majolica Plate of Siena ware, 18th century.  
(Museum of Practical Geology.)

tion of M. Alphonse Rothschild, at Paris, is a large vase of fine form with serpent handles. It is covered with arabesques on a white ground in the style of Urbino. On tablets under the handles is inscribed PISA.

#### SIENA.

Mr. Dennistoun mentions seeing at Florence a tile on which Annibale Caracci's Galatea was represented with

<sup>7</sup> Described and figured p. 78.

great accuracy, but poor and hard in colour, signed “Ferdinand Campani, Siena, 1736.” A plate in the British Museum (Franks Coll.) is inscribed *Ferdinando Maria Campani Senese dipinse*, 1733.

In the *Kunstkammer* at Berlin is a specimen signed by Terenzio Romeno, of Siena, 1727.

#### VENICE.

In the Lombard States, Venice, Padua, and Pavia appear to have been the only sites.

In the Narford Collection is a dish 21 inches in diameter, subject the Destruction of Troy, the painting of Urbino character, with the inscription “*Fatto in Venezia in Chastello, 1546*,” probably painted by Urbino artists sent for by the reigning Doge.

The peculiar character of the later Venice manufacture has been already described.<sup>8</sup> The mark of this ware is supposed to be the anchor.

In the *Musée Céramique* at Sèvres are three dishes, 19 inches in diameter, the enamel of a bluish white. In the centre of each dish is a landscape, painted in blue and brown, tinted with pale yellow, surrounded by a border of arabesques executed in relief, like the repoussé work of metal. On the reverse is the mark of the anchor, with the letters A F. Our engraving (M. 31) is taken from a specimen in the British Museum (Franks Coll.).



M. 31.

If these specimens be Venetian, the pieces with the monogram (M. 32), are also. It occurs, among other examples, on a fine dish in the collection of the late Mr. H. Belward Ray, which has an embossed border of scrolls and masks on a brown ground. In the centre, Judith and Holofernes in brown, with the signature.<sup>9</sup>



M. 32.

#### PADUA.

A plate, belonging to Mr. Barker, from the Delsette Collection,<sup>1</sup> colouring coarse, subject Adam and Eve and the Serpent, has inscribed on the back—“*Adamo eva 1565 a padoa*.” Another in the British Museum is inscribed “*1564 a padoa*.” The enamel is generally a grey lilac.

Majolica was also manufactured at Treviso and Vicenza, according to Van Keiss.

<sup>8</sup> Page 28.

<sup>9</sup> Mr. Robinson considers this to be the monogram of Grue.

<sup>1</sup> No. 1132.

## PAVIA.

In the Delsette Collection<sup>2</sup> is a plate decorated on both sides, with leaves slightly in relief, of a tawny colour upon a ground of the same copper colour. On it were the following inscriptions in capital letters:—"PRESBYSTER ANTONIUS MARIA CUTIUS PAPIENSIS PROTHONOTARIUS APOSTOLICUS. FECIT. ANNO DOMINICAE 1695." On another part, "SOLAMENTE È INGANNATO CHI TROPPO SI FIDA;" and in the centre, "PAPIAE. 1695." This plate is curious, as recording the name of a person who, though not an artist by profession, made works in majolica in a different style from any other described.

## SAVONA.

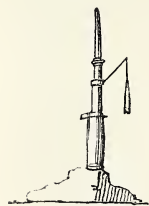
Savona stands alone in the Sardinian States.

Its earliest productions appear to have been wall tiles and other mural decorations.

The manufacture of majolica vessels appears to have been in full activity at the commencement of the 17th century. At this time Gian Antonio Guidobono, a native of Castel Nuovo in Lombardy, settled at Savona, and applied himself to painting majolica. He had two sons, Bartolomeo and Domenico Guidobono. The former, though a priest, ultimately took up his father's profession. In addition to these artists, who appear to have been of considerable merit, we hear of Gian Tommaso Torteroli and Agostino Ratti, the latter of whom painted a specimen in the Kunstkammer at Berlin, in 1720. The principal mark of Savona appears to be the shield of arms of the town (M. 33), the rude marks on the



M. 33.



M. 34.

chief intended for the upper part of an eagle. This mark occurs accompanied with various letters, probably the initials of the artist; thus, in the collection of the Rev. Thomas Staniforth, Storrs Hall, Windermere, are two finely painted specimens, which have in addition to this mark the letters G S and G<sup>A</sup> G. The latter may be the initials of Gian Antonio Guidobono. Another mark is a lighthouse (M. 34), generally painted in blue. The borders of the Savona ware are occasionally moulded in very low relief or pierced.<sup>3</sup>

<sup>2</sup> No. 1133.

<sup>3</sup> See 'La Majolica Savonese di Tommaso Torteroli,' Turin, 1856. The author is indebted to his Excellency the

Marchese d'Azeglio for a copy of this pamphlet, as well as for having obligingly identified the marks referred to above.

## NAPLES.

The characteristics of the Naples ware have been already given.<sup>4</sup>

At Narford there is a pair of large vases, richly gilded, with architectural drawings and landscapes, both fine specimens.

An ewer, with hunting subjects on white ground, from Strawberry Hill, is in the possession of the author.

Passeri quotes<sup>5</sup> Antonio Beuter, a Spanish writer of the sixteenth century, who speaks, among the celebrated manufactories of majolica in Italy, of those of “Li Castelli<sup>6</sup> della Valle Siciliana d’Abruzzo.”

The later productions of these manufactories are easily recognised by the style of drawing; the subjects generally consist of landscapes, many after Pietro da Cortona, hunting and sea pieces, animals and flowers. The paste is good, and the ware carefully made.

Francesco Antonio Grue, the most celebrated painter of this school, is said to have executed some of the vases of the Spezieria at Loreto.

In the possession of the author is an oval plaque, subject the Adoration of the Magi, with his name inscribed in full—“*Dr Franc Ant<sup>o</sup> Cav<sup>r</sup> Grue P.*;” and another, with the initials of another Grue, S. G.

In the collection of Signor R. de Minicis, at Fermo, are specimens signed—

*F. AGrua eseplai, 1677;*

and another—

*F. Grue P.*

*D. D.*

Gentile is also mentioned as an artist of this school.

Mr. Dennistoun<sup>7</sup> saw at Mr. Redfearn’s, of Warwick, an Abruzzi tile, subject after the manner of Watteau, signed—“*Gentile P.*”

Specimens of this ware are numerous. On some are the word *Terchi*.

“*Bar : Terchi Roman.*” is on some large vases, partly enamelled and painted, and partly in terracotta gilt.

A crown (M. 35) is on some of the pieces.

Fermo sent forth many of the small plates, cups, and saucers abounding in Lower Italy, ornamented with landscapes, tolerably designed, but tinted in sickly yellow and blue, and devoid of style.



M. 35.

The following marks are given by Brongniart, as occurring

<sup>4</sup> See page 28.

*tello*, see page 46, *note*.

<sup>5</sup> See page 27, *note*.

<sup>7</sup> Dukes of Urbino, vol. iii. p. 385.

<sup>6</sup> For the meaning of the term *Cas-*



on specimens of Neapolitan ware at Sèvres, decorated in the Chinese and various manners (M. 36, 37, 38).<sup>8</sup>

H.F.

M. 36.

]H F'

M. 37.



M. 38.

## UNKNOWN MARKS.



M. 39.

In the Delsette Collection<sup>9</sup> are eight pharmacy jars, of the later period, 1560, which have the annexed mark (M. 39); two of them have the additional mark of the letters D G, placed one on each side of a cross upon three hillocks, the arms of the family.

In the same collection<sup>1</sup> a plate (*tondino*) with grotesques, cornuacopiæ, &c., in red and yellow on a blue ground. In the hollow a Cupid bound, in grisaille. At the back of the plate a D.

From the Narford Collection we have this mark (M. 40) in yellow lustre on the reverse of a small shallow cup (*bacinetto*), 5 inches in diameter, apparently of Gubbio ware. The ground inside is white, streaked with blue and dark yellow lustre; in the centre, slightly raised or embossed, are the Virgin and Child outlined in blue, flesh white, draperies of lustre.

Rc

M. 40.

Also, a dish, 21 inches in diameter, dated 1525; subject, Diana and two nymphs at the bath, Actæon turning into a stag. The figures, which are coarse, are surmounted by a bold border 4½ inches wide, composed of monsters ending in scrolls, with Cupids at various pastimes; outline in blue. The monsters are blue, the ground yellow. On the border two Cupids support an escutcheon, three fleurs-de-lis in chief, and a Sagittarius bending his bow. The signature (M. 41) is on the reverse, which is entirely covered with the most elaborate patterns of various colours.



M. 41.

Also, a fine plate (*bacino*), subject St. Jerome kneeling before a crucifix, the lion at his feet, after Albert Durer; landscape, with a stream, of the richest deep blue. On a rock at the right is the signature F. R. in white<sup>2</sup> (M. 42).

F.R.

M. 42.

<sup>8</sup> These marks are doubtful; and, in the opinion of M. Riocreux, are probably Delft.

<sup>9</sup> Nos. 312-19.

<sup>1</sup> No. 170.

<sup>2</sup> A plate by the same artist, and with the same monogram, is in the British Museum (Bernal Coll., 2047).

Another plate (*bacino*), 10 $\frac{1}{4}$  inches in diameter ; subject, apparently, a Cavalier about to be arrested. He has placed his right hand on his breast, as if asserting his innocence. Another cavalier, with drawn sword and chain armour under his doublet, appears on the point of attacking him. They have both three ostrich feathers in their bonnets. A shepherd in a round hat points to an old man coming from the castle with a written scroll in his hand. From one of the trees hangs an escutcheon with armorial bearings. On the reverse it is signed, in blue **F. D.** (M. 43), with the date 1543. The costumes belong to that period. The painting of this plate is admirably finished, and the expression of the countenances most carefully given.

The ancient Roman letters S. P. Q. R. are often found upon subjects taken from classical history, as well as others with which they have no connexion, as in the Goleta dish (Fig. 38). The subject represents the capture of that fortress by the Spaniards ; but the original drawing was the taking of Carthage, and the artist copied the letters upon the Roman banners without regard to their incongruity. With reference to the marks and monograms upon majolica as upon pottery and porcelain in general, it should be premised that, though a genuine mark will enable a person at once to decide upon the locality of the ware, the absence of it by no means discredits the originality of the piece. The Ceramic collector generally observes if the mark lies under the glaze ; but this test does not apply to majolica, in which the mark, from the peculiar nature of the enamel, is always *in* and not *under* or *on* the glaze.

In concluding this sketch, we may remark a circumstance which may sometimes enable a collector to distinguish the productions of the more ancient fabrics of majolica ware from the modern imitations, by the mode in which some of the ancient manufacturers placed their plates in the furnace, certainly with great risk of injury to the perfection of the painting. They were there supported on three points, the face downwards ; so that a close examination may detect three small spots where the enamel is wanting and the clay visible ; but this must not be taken as an invariable rule, for sometimes the plates were supported on the margin or rim, and then no such spots are to be seen. This took place before the invention of seggars, in the sixteenth century, when the plate rested upon the edge.

## CHAPTER V.

## ITALIAN POTTERY.

COLLECTIONS. — Santa Casa of Loreto — Collections in Italy, Paris, Germany, and Spain — Strawberry Hill — Stowe — Bernal, British Museum and Marlborough House — Narford Hall — Sir A. de Rothschild — Mr. Ford and the Author.

DUKE FRANCESCO MARIA II., as we have already stated,<sup>1</sup> presented to the Santa Casa at Loreto the collection belonging to the Spezieria attached to his palace. It consists of three hundred and eighty vases, painted from the designs of Michael Angelo, Raffaele, Giulio Romano, and other great masters. They are arranged in two rooms; the finest are placed in the first saloon. The subjects are the Four Evangelists,<sup>2</sup> the Twelve Apostles,<sup>3</sup> St. John, St. Paul, Susannah, and Job. The others represent incidents of the Old Testament, actions of the Romans, their naval battles,<sup>4</sup> and the Metamorphoses of Ovid. On eighty-five of the vases are portrayed the games of children, each differing from the other. These vases are highly prized for their beauty as well as for their variety. They have been engraved by Bartoli. A Grand Duke of Florence was so desirous of purchasing them, that he proposed giving in exchange a like number of silver vases of equal weight; while Christina of Sweden was known to say, that of all the treasures of the Santa Casa, she esteemed these the most. Louis XIV. is reported to have offered for the Four Evangelists and St. Paul an equal number of gold statues.<sup>5</sup>

The sacred cups of Loreto should be also mentioned. When the chapel is swept, the dust shaken from the dress of the Virgin, or scraped from the walls, is carefully collected, and mixed with the paste, out of which are made small cups, about four inches in diameter and one and a-half inch high. They are rudely painted in blue and yellow, with the effigy of the Virgin and Child, and sometimes a representation of the Santa Casa, the inscription

Con pol. di S. C.

<sup>1</sup> See page 28.

<sup>2</sup> By Battista Franco.

<sup>3</sup> By Orazio Fontana and his associates.

<sup>4</sup> By Battista Franco.

<sup>5</sup> *Relazione istorica della Santa Casa in Loreto, dall' Arciprete D. Lugio Granuzzi, primo custode. Loreto, 1838.*

("Con polvere della Santa Casa") being placed round either the exterior or interior of the cup.

Besides the public collections in Italy may be mentioned those of the Cavaliere Mazza at Pesaro, Signor Tordelli at Spoleto, and Signor Mavorelli at La Fratta, near Perugia—all noticed by Mr. Dennistoun. Signor Geremia Delsette at Bologna possessed a large collection, of which he published a catalogue raisonné, consisting of above 1100 specimens, including 600 plates and dishes; but sixty of his choicest specimens have lately been purchased by Mr. Barker.

The celebrated collection of the Hôtel de Cluny and that of the Louvre are too well known to connoisseurs visiting Paris to need particular description, as well as that of the Musée Céramique at Sèvres.

The private collections at Paris are that of M. Rothschild, one of the finest in Europe, and those of M. Sauvageot, M. Roussel,<sup>6</sup> whose Gubbio dish we have already mentioned, and Prince Soltykoff. The Prince has formed in a short period a very fine collection of fayence, enamels, armour, &c. &c. Among these is a remarkable specimen of majolica, a large dish, with the arms of one of the three Popes of the House of Medici, tiara and keys, with Cupids on a dark blue ground; this belonged to the Debruge-Labarte Collection.

There is a large collection of majolica in the Ducal Palace at Brunswick,<sup>7</sup> removed thither from the Castle of Saltzdahlum at Wolfenbüttel. Many of the pieces are cruelly broken. There are two specimens of Xanto, one ewer by Guido Durantino, and only one specimen of metallic lustre, a plate dated 1524; a curious early dish—Vulcan forging a spear, another the Murder of the Innocents, and a basin with Pharaoh's dream of the Fat and Lean Kine.

<sup>6</sup> M. Roussel, alarmed at the state of public affairs in 1848, sent over to England at that time most of his collection for sale. It consisted chiefly of majolica, Palissy ware, and enamels, and was sold by Phillips in June. The majolica contained some fine specimens, and sold at what would now be considered low prices. The Palissy was of great variety—figures of Tritons, bagpipers, and hurdygurdy women; bottles, dishes in relief, with various classical subjects, and reptiles; a bust of the Emperor Galba, carefully modelled workbaskets, and a fine candlestick, with perforated work and heads in relief, which fetched 20*l*. An extraordinary large vase, with boys in relief, supporting garlands of fruit, and masks, on a

fine blue ground, with ormolu handles, sold for 57*l*. 15*s*.

<sup>7</sup> This collection was formerly considered the finest in Germany. It unfortunately attracted the notice of Napoleon I., who caused it to be transported to the Louvre. At the Restoration it was returned, but much diminished in value, many of the finest specimens having disappeared in the transit. When the writer saw it in 1846 it was in a state of great confusion and disorder. The collection is stated by a recent visitor to consist of about 1000 pieces, the greater proportion of which are of the late period, and very poor. There are several good vases and candlesticks, and about twenty specimens of fine Urbino dishes, date 1535 to 1540, but mostly broken.



M. Kestner has bequeathed to the Hanover Museum two Giorgios, and some other pieces of the finest character.

The Royal Museum at Berlin contains a good collection, and there is another of some celebrity at Ludwigsburg, which is mentioned by Göthe in his posthumous works. There are a hundred pieces of majolica of the best style and period, forming part of the Göthe inheritance, which has been offered for sale by his grandson with the other collections of that great man to his native city Weimar.

In the Japan Palace at Dresden are a hundred and eighty pieces of majolica, dating from 1532 to 1596, the subjects taken from Scripture history or Greek mythology. Among the most remarkable are a vase, with the Ascension of our Saviour, after Raffaele, and three large fountains, with angels for supporters, the broad rims of which are painted in arabesques. Coats of arms have been painted over the original paintings, which are scarcely discernible, though St. Mark's Palace can be just recognised.

In Spain, besides numerous specimens scattered about, there is a fine font or basin for washing glasses in the Dispensary of the Escorial; the subject of the painting is the Judgment of Solomon.

Strawberry Hill was rich in specimens of this ware, many of great beauty and extreme rarity (see coloured plate, No. 9). A pair of fine triangular-shaped cisterns, painted from the designs of Giulio Romano, was sold for 160 guineas.<sup>8</sup> There was a great variety of pilgrims' bottles, many of them very fine (see coloured plate, No. 3.). One specimen in particular was curious, as having the arms of Duke Ferdinand de' Medici, and his consort Christina of Lorraine, married in February, 1589.<sup>9</sup> There was likewise the fine pair of vases<sup>1</sup> with serpent handles, painted by Orazio Fontana from the designs of Giulio Romano. On the one with the signature<sup>2</sup> mentioned is painted the Rape of Dejanira; on the other, the Death of Nessus. Both these vases are mounted in ormolu of the period of Louis XV. They are in the possession of Mr. Montagu Parker, of Chudleigh. Other specimens might be named as having adorned this celebrated collection, which has now unfortunately been dispersed.

Stowe, the seat of the Duke of Buckingham, contained a vase which was formerly, among other fine specimens, in the collection

<sup>8</sup> Miss Burdett Coutts was the purchaser. In Horace Walpole's catalogue these are described as "two Fontana cisterns, presents from the Earl of Exeter, and which had belonged to Jervas the painter, who had a fine collection

of that fayence."

<sup>9</sup> Sold for 237. 4s. The pilgrims' bottles sold for 10 guineas to 15 guineas each.

<sup>1</sup> Sold for 1107.

<sup>2</sup> See page 53.



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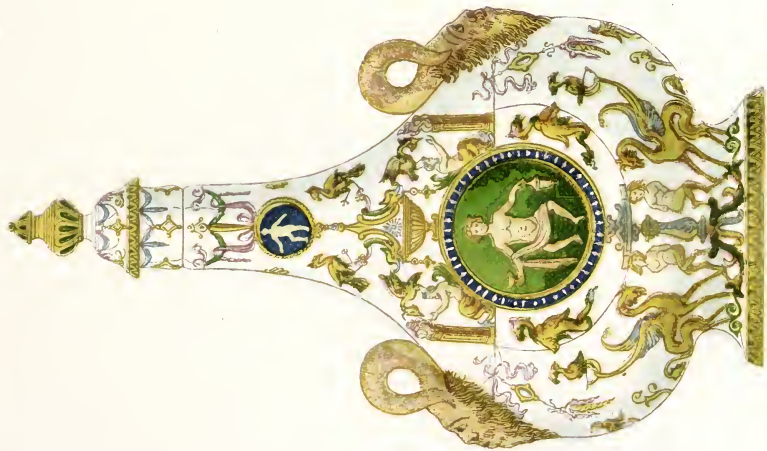
## PLATE II.

### 3.—PILGRIM'S BOTTLE. MAJOLICA.

Page 74. Marryat Collection. Height  $14\frac{1}{2}$  inches. Form elegant. A fine specimen of Rafaellesque ornamentation. Of Urbino manufacture. Formerly at Strawberry Hill.

### 4.—SÈVRES VASE. Form "VAISSEAU À MÂT."

Described at page 313. Collection of Charles Mills, Esq., Camelford House. Height  $15\frac{1}{4}$  inches.

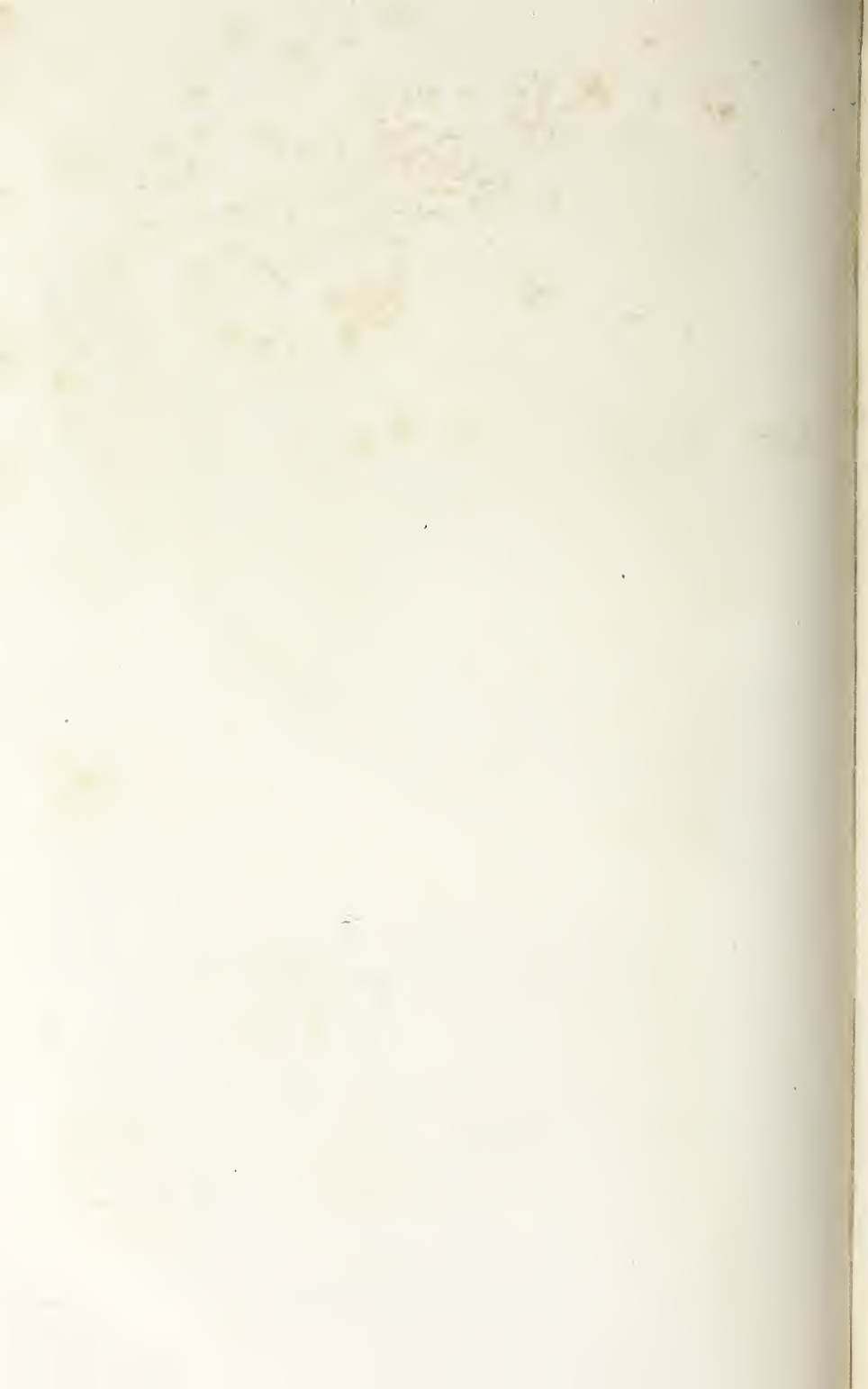


3.—PIILGRIM'S BOTTLE.



4.—VASE. VAISSEAU À MÂT. SÈVRES.





of the late Mr. Gray, at Harringer House, in the county of Middlesex. It is extremely curious, as being an instance of enamelling over earthenware, in the style of Luca della Robbia. The ground of the vase is lapis lazuli blue, and it is exquisitely painted from designs by Giulio Romano, with figures in white; the top and foot are in arabesque upon the majolica. This gem (Fig. 31) was sold at Harringer House for 35*l.*: it subsequently fetched at the sale at Stowe 51 guineas. The silver gilt handles, which had been added before the vase was transferred to the Stowe Collection, can hardly be considered as an improvement.

At the same sale an oviform vase for sprinkling scented water, painted with arabesques, sold for 27*l.* 16*s.* 6*d.*; a single salt of grotesque form for ten guineas and a half, and a pair of the same sort for 12*l.* 12*s.* The plates were knocked down at from 5 to 10 guineas each. But the most interesting specimen was a cistern (Fig. 32) from the Borghese Palace, which, although much broken, sold for 64 guineas.

Of the celebrated collections that are now dispersed, that of the late Mr. Ralph Bernal was the most extraordinary and unrivalled, embracing, as it did, the choicest specimens of every variety of the

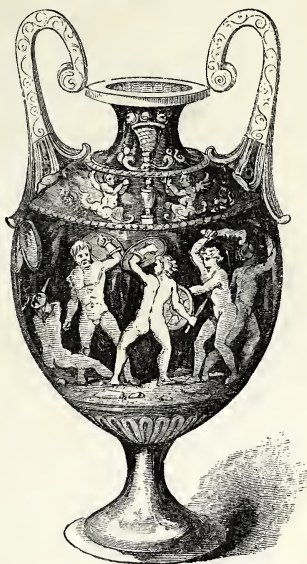


Fig. 31. Oviform Majolica Vase.  
(Formerly at Stowe.)

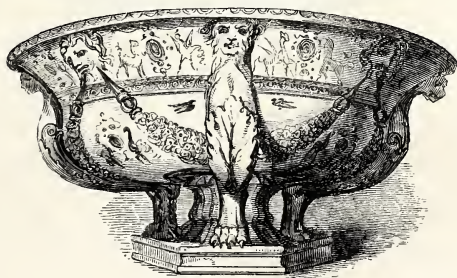


Fig. 32.

Cistern. (Formerly at Stowe.)

majolica ware—plates of Gubbio by Giorgio, specimens of Xanto, of Guido Durantino, and a fine series of Raffaellesque products

of Urbino and Faenza (Fig. 33), all of which rendered this collection not only an effective display, but a most interesting study. There was also a large assemblage of dispensary and other vases, of beautiful or grotesque forms, some bearing the arms of the great Italian families; one, a basin, those of Leo X., having probably formed part of the toilet equipage of that Pope.



Fig. 33. Majolica Fruit-dish, ornamented with "amorini" trophies and arabesques.  
(British Museum, Bernal Coll.)

The sale of this collection was one of the most remarkable on record, from the enormous prices obtained, which arose from various causes. Mr. Bernal was known to have been a collector of unrivalled taste and judgment. No forgery could pass his keen eye without detection. A specimen therefore forming part of his collection was a guarantee of its being choice and genuine; and as most collectors do not possess sufficient confidence to buy on their own judgment, but rely on the experience of others, this sale afforded them an occasion in which they might indulge their taste without the risk of imposition. They consequently bid



with confidence, and were prepared to pay very high prices for their purchases.

Another circumstance which caused these enormous prices was the knowledge that Government had made liberal grants to the British Museum and Marlborough House for purchases, and it is well known that when the Government becomes a competitor, the prices rise proportionably, and the sums bid were almost beyond belief.<sup>3</sup> Three-fourths of the majolica was purchased by the Government alone.

While therefore we give a few instances of the prices obtained, we must say they can be considered as no criterion of the value of the ware under any ordinary circumstances of sale.<sup>4</sup>

The two Pesaro plates (described page 46) sold for 41*l.* each, Mr. Bale and the British Museum being the purchasers.

Of the Gubbio plates, that by Maestro Giorgio, described by Passeri, was bought by Mr. Fountaine, as we have before mentioned,<sup>5</sup> for 14*2l.* Some of the inferior examples of the same master ranged in price from 11*l.* to 21*l.* A fine specimen of Gubbio ware, the subject Cupid blinded, the border dark blue, with coloured arabesques, sold for 40*l.*

Of the fabrics of Urbino there was a great variety. The finest specimen of Xanto, a dish 18 in. in diameter, the subject Pompey and Cleopatra, was bought by Marlborough House for 80*l.* 17*s.*; the other specimens of the same master sold from 8*l.* to 33*l.* A deep plate of Caffaggiolo ware, with a griffin in the centre, was bought by Baron Rothschild for 90*l.*

The vases and pilgrims' bottles of these and the Castel Durante manufactures sold for high sums.

A vase, 15 inches high, decorated with sphinx and masks, subject the Brazen Serpent, was bought by Mr. Barker for 220*l.*, and another similar for 200*l.* The pilgrims' bottles sold for 31*l.* to 35*l.*

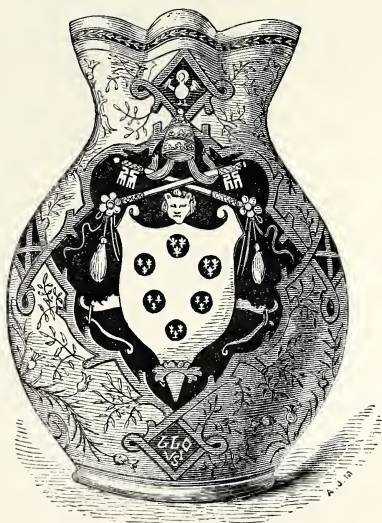


Fig. 34. Majolica Jug, circ. 1520. (Marlborough House. Bernal Coll.)

<sup>3</sup> The statement that these two bodies were bidding against each other has been authoritatively contradicted, and it appears that they were employing the same agent.

<sup>4</sup> Two specimens purchased by Col. Sibthorp at this sale for 16*l.* 16*s.* and 12*l.* 10*s.*, at the late sale of his collection produced only 4*l.* 17*s.* 6*d.* and 6*l.* 6*s.* respectively.

<sup>5</sup> Page 49.



The jug (Fig. 34), 15 inches high, of brilliant colours, vigorous but not coarse, was purchased for Marlborough House for 80*l*. It bears an escutcheon with the arms of Leo X.,<sup>6</sup> accompanied with his device, the yoke; in other parts are badges and devices of Giuliano de' Medici, for whom the piece was in all probability made.

Of the Faenza fabrics, there was a large collection of dishes, which



Fig. 35. An Artist painting the border of a Plate. (Bernal Coll. Now at Marlborough House.)

realised from 50*l*. to 70*l*. each. The plate<sup>7</sup> (Fig. 35) was bought for Marlborough House for 120*l*.—a price which, in our opinion, the quality of the painting did not justify, though it is considered by the curator as one of the most masterly pieces in the collection. It is supposed to have been painted at Caffaggiolo.<sup>8</sup> The subject was said, on no authority whatever, to represent Raffaele and the Fornarina in the studio of an artist. In the Stowe Catalogue it is described as “an Interior, with an Artist painting the Majolica Ware,” and it appears simply to represent an artist painting the arabesque

<sup>6</sup> In the woodcut all the “palle” are charged with fleurs-de-lis, which is a mistake.

<sup>7</sup> No. 1848.

<sup>8</sup> See p. 65.

border upon one of the perhaps “amatorii” plates, which a lady and gentleman are sitting to witness; or possibly it might be Duke Guidobaldo himself,<sup>9</sup> either at the artist’s, or in his own studio. His seat indicates a person of rank. This plate was bought by Mr. Bernal for 5*l.*, from a dealer who had purchased it at the Stowe sale for 4*l.*

Mr. Bernal also possessed some good specimens of the “graffito” ware. Two dishes, 20 inches in diameter, one of an orange ground representing a Lady and two Cavaliers, the other of a buff ground with similar subject, were bought by the British Museum and Marlborough House for 40*l.* and 45*l.*

The British Museum possesses a fine collection of majolica, numbering about 160 specimens, chiefly remarkable for the artists’ names or monograms which they bear, or the historical interest attached to them from their subjects or owners.

The collection of majolica at Marlborough House has been extensively enlarged, and now contains above 400 specimens.

But the collection of majolica almost unequalled in Europe is that of Mr. Andrew Fountaine, at Narford Hall, in the county of Norfolk. It was principally formed by the late Sir Andrew Fountaine<sup>1</sup> while resident at Florence in the beginning of the eighteenth century. Sir Andrew was known to have been in much favour with Cosimo de’ Medici, and family tradition states that many of the finest specimens (especially enamels of Limoges, and majolica of Nevers) were purchased from the Duke, which may account for some pieces in this collection bearing royal escutcheons, they probably having been presented to the Grand Duke by the Sovereigns of France.

The finest specimens of the collection are displayed in a lofty octagonal room lighted from above, which communicates with the drawing-room by a door formed of a sheet of plate glass. The fine specimen of Della Robbia ware<sup>2</sup> is placed high up, opposite the door. Upon the floor are large vases, and several fine cisterns of majolica and Palissy ware. Above these are shelves, at the

<sup>9</sup> See p. 25.

<sup>1</sup> “Narford Hall was erected by the father of the late Sir Andrew Fountaine, who has rendered himself and the place noted by cultivating the friendship of Pope, and of some other literary characters of the time when he lived. The house was not only the rendezvous of living genius, but a repository for works of art and learning.

“Sir Andrew Fountaine travelled over most parts of Europe, where he made a

large and valuable collection of pictures, ancient statues, medals, Raffaele ware, &c., and while in Italy acquired such a knowledge of virtù that the dealers in antiquities were not able to impose on him. At this period he enjoyed the friendship of Swift in particular, who repeatedly mentions him in the *Journal to Stella* in terms of high regard. Died in 1753.”—*Chalmers’s Biog. Dic.* Bowles’ ed. Pope, vol. v. p. 302. Swift’s Works: see Index. <sup>2</sup> Described page 19.

back of which are arranged dishes and plates of majolica, interspersed with Limoges and Palissy ware, which harmonize admirably with each other: the smaller specimens, such as ewers, jugs, &c., are ranged in front of the dishes. On the right are three remarkable examples of Henri II. ware, viz. a candlestick, biberon, and salt-cellar. The room is painted straw colour, which sets off the brilliant tones of the pieces. The effect is very grand and impressive. Besides the contents of this room, valuable specimens are scattered over the different apartments of the house. Narford Hall is in fact a complete museum of paintings, books, manuscripts, sculptures, pottery, enamels, gems, ivories, bronzes, and other articles of virtù, of unappreciable value, and so numerous as to defy description. Of majolica there are seven cisterns,<sup>3</sup> several vases of the largest size and finest painting, eleven pilgrims' bottles (two of them of Nevers ware), some of which have the original earthenware stoppers, which screw on, and many large dishes. All these specimens are of fine artistic beauty. Many have been noted in the



Fig. 36. Dish commemorative of the Edict passed by Giovanni Sforza. (Fountaine Coll.)

<sup>3</sup> Four of the cisterns are triangular, to these are one of Nevers and two of Palissy ware. In addition



preceding pages. The beautiful Gubbio dish,<sup>4</sup> with several other choice specimens from the Bernal Collection, has been lately added, as well as the Sforza dish (Fig. 36). It is supposed that this remarkable dish was painted to commemorate the passing of an edict in 1486 for the protection of the manufacture of majolica at Pesaro. In the centre are portraits of the youthful Giovanni Sforza, Count of Pesaro, and Camilla da Marzana, his father's widow, who granted the edict, which is represented on the dish by a white scroll in the background, behind the heads.<sup>5</sup> This dish, from its historical interest, and from the carefulness and beauty of the painting, for so early a period, may be considered as one of the most remarkable specimens of majolica yet known.

The background is in indigo; the faces are outlined, and slightly shaded with blue; the hair gold lustre, outlined with blue; the dresses and head-dresses of both are partly of ruby and partly of gold lustre, outlined with blue; the slashings are white, tied with blue; the scroll white, turned up with ruby at the ends; the inner and outer borders are of ruby, gold, and blue, outlined in dark blue on a white ground. The diameter of this dish is 14½ inches. The pattern on Giovanni's collar, the spots on the head-dress of the lady, and the lacing on the front of her dress, are in blue.

Mr. Fountaine has also recently added to his collection a dish

<sup>4</sup> Described p. 49.

<sup>5</sup> This edict, in Latin, still exists at Pesaro, and may be translated thus:—"Be it enacted, that, whereas our illustrious Lady Camilla, and most illustrious Signor Giovanni Sforza d'Arragona, Count of Pesaro, are desirous to benefit the city of Pesaro, and to favour the citizens in all just demands; and whereas the art of vase-making was formerly practised in the said city, and carried to greater perfection than in any other part of Italy, and is still extensively manufactured at Pesaro, attracting the admiration of all Italy and other countries: By the command of these most illustrious potentates, it is forbidden, both to citizens and foreigners (be their station what it may), to import any earthen vases whatsoever, whether for ornament or otherwise, manufactured beyond the city and territory of Pesaro, with the exception of oil and water jars; and that a fine of ten livres of Bologna be imposed for every infraction of this law, besides the forfeiture of all or any

such foreign-made ware," &c. &c. Giovanni Sforza was an illegitimate son of Constanzo Sforza, who had no issue by his wife Camilla. He succeeded his father in 1483, through the intervention of Pope Sixtus IV., on condition of his paying an annual tribute of 750 crowns to the Papal See. His father's widow, Camilla, was generous enough to receive him as her own son, and used her influence with his subjects to induce them to acknowledge him as their sovereign. As soon as he attained maturity, he repaid this lady's kindness by depriving her of all authority, and banishing her from Pesaro. He married Lucrezia Borgia, daughter of Pope Alexander VI., and was soon afterwards driven from Pesaro by Cæsar Borgia, his wife's brother. He returned after the death of Alexander VI., and died at Pesaro in 1510, leaving (by his second wife, Ginevra Tiepolo) a son, Constanzo II., who died in 1512 at the age of three years. (See Moreri.)



15½ inches diameter, of a very early period. Ground pale blue; centre, a monster with outspread wings and leopard's legs, and spotted back; face and bust of a woman; all over the rest of the dish is a bold flowing pattern of scrolls with monsters' heads; all in pale gold lustre, except the woman's flesh, which is white, shaded with pale blue. In four places, where the ground is entirely enclosed by the pattern, it is of pale ruby, and appears to be quite in the commencement of its use, there being nothing under it to enrich and deepen it.<sup>6</sup>



Fig. 37.

Madonna Plate. (Fountaine Coll.)

Mr. Fountaine possesses also another plate of early but uncertain date (Fig. 37), of thick, clumsy manufacture. The dish is nearly 9 inches in diameter; the figures on a dark-blue ground; nimbus and hair yellow, outlined with blue; head-drapery of Virgin blue; upper part of dress emerald green, with yellow borders crossed with blue; sleeves of a bright reddish tint of brown, or very dark shade of yellow; front of dress, on which the infant is seated, green; flesh

<sup>6</sup> This dish has been copied by Freppa of Florence.

shaded with brownish yellow, outlined with blue. At the back, in dark blue, is the following curious signature (M. 44):—



M. 44.

In addition to the splendid Urbino dishes already described,<sup>7</sup> Sir Anthony de Rothschild possesses many choice specimens.

Mr. Ford, at Heavitree, near Exeter, passing from his early love of plates and dishes to books, has parted with most of his collection, but still retains some exquisite specimens, particularly a large dish, the subject of which is Raffaele's Judgment of Paris, most beautifully painted, and two matchless specimens of Maestro Giorgio.

Mr. Barker has a collection of the highest order. In addition to his acquisitions from the Delsette and Bernal Collections, he has a vase by Giorgio, after designs by Raffaele, containing twenty-seven figures, and many others of exquisite form.

The collection of the writer also contains some choice examples from Strawberry Hill and from Mr. Ford's Collection, besides others procured in Italy. A plate by Xanto, from Mr. Ford's Collection, date 1533, the subject of which is a Sea-nymph, Cupid, shells, &c., is a good specimen of the gold metallic lustre so highly prized by collectors. There is a dish (Fig. 38), 24 inches diameter, the subject of the painting being the Storming of Goleta, on the coast of Africa, by Charles V.<sup>8</sup> The Roman eagles and

<sup>7</sup> Page 57.

<sup>8</sup> "Goleta, an island on the coast of Africa, was the stronghold of the corsair Barbarossa, and strongly fortified.

It was attacked by Charles V. with a fleet of 500 vessels and an army of 30,000 men, and carried by storm, on the 25th of July, 1535. By this vic-

letters S. P. Q. R. are introduced upon the banners. The coat of arms of the Gonzaga family is painted on the obverse rim



Fig. 38.

Majolica Dish. Storming of Goleta. (Marryat Coll.)

of the dish. The inscription on the reverse is singular: it is as follows:—

M. D. XXXXI.  
 Da Carlo d'Austria Imperator potente  
 L'alta Goletta inespugnabil tanto  
 Astretta, e prese con furor repente.  
 In Urbino nella  
 botteg di Francesco  
 Silvano

The subject of this dish is taken from an engraving of Georg Pens, 1539, after Giulio Romano, representing the Taking of Carthage.<sup>9</sup>

tory, and the subsequent surrender of Tunis, the emperor liberated 20,000 Christian captives, and effectually bridled the depredations of the African

corsairs." — Robertson's 'Charles V.,' Book v.

<sup>9</sup> See Bartsch, vol. viii. f. 344, No. 86 in the Print Room of the Brit. Museum.



The author has also a fine vase, with handles,  $11\frac{1}{2}$  inches high, of the form *k*, fig. 21, p. 38, of the lustrous Gubbio or Pesaro ware. The ground, which is blue shaded to white, is almost entirely covered with patterns in yellow lustre, picked out with ruby red. On the neck is an oval shield, with a coat of arms; the under part of the vase is "godronné." This interesting specimen came from the collection of Prince Poniatowski at Florence.

Mr. Bale possesses several fine specimens of majolica, some of which have been noticed in the preceding pages.

We should also notice the collection of Mr. Henderson, which includes about six plates by Maestro Giorgio: one of them is a carefully executed plate, with armorial bearings and arabesque border; it is peculiar in having a deep ruby-red ground. He has likewise a dish of very high quality, representing the Triumph of Galatea, after Raffaello. Its drawing and execution are very superior to those usually found on majolica. It appears to be of the workshops of Urbino.

Mr. C. E. Fortnum, of Stanmore, has an interesting series of this ware, among others a fine graffito dish.

The Ceramic collections of Mr. Octavius Morgan, M.P., at the Friars, Newport, include several remarkable specimens of majolica; among others, a large dish by Xanto, a plate by the artist I. P., and a fine portrait plate signed N.

In the museum of Mr. Joseph Mayer, at Liverpool, are several cabinets of this interesting Italian pottery.

The collection of M. Soulage, of Toulouse, which has been recently brought over to this country, is rich in Raffaello-ware of the highest interest; but as we have not yet seen the collection, we can only speak of it from the report of Mr. Webb, who states that it contains specimens of most of the celebrated potteries of Italy, among which are fifty-two plates and a vase, all reputed to be by Maestro Giorgio. One of the Giorgio plates, of unusual size and beauty, represents a portrait of Pietro Perugino, after a drawing said to have been furnished by his great pupil. The collection contains 115 plates and 50 vases, all described to be of great beauty and excellence.



## CHAPTER VI.

## FRENCH POTTERY.

Pottery of Beauvais — Avignon — Nevers — St. Cloud — Angenois — Seeaux  
Penthièvre — Rouen — Palissy ware — Notice of Bernard Palissy — Charac-  
teristics of his Pottery — Collections — Fayence of Henri II. — Tiles.

## BEAUVAIS.

As early as the 12th century there was a manufactory at Beauvais of pottery which appears to have been highly esteemed, for we find specimens described in the royal inventories as mounted in silver gilt. “Un godet<sup>1</sup> de terre de Beauvais, garny d’argent”—(*Inv. of Charles VI.*, A.D. 1399); “godez de Beauvez et autres vaisselles à boire.”—(*Comptes Royaux*, A.D. 1416.)

Rabelais likewise mentions “une salière de terre et ung goubelet de Beauvoys.”—(*Pantagruel*, 1542.) He also cites<sup>2</sup> the “Poteries azurées” of Beauvais, so celebrated as to be fit to be presented to the kings of France, and this ware was held in high estimation at the time of Francis I. It had also a proverbial reputation. “On fait des godès à Beauvais et des poales à Villedieu.”—(*Leroux de Lincy, Proverbes Français*.)

In the Museum at Sèvres there is a flat-shaped pilgrim’s bottle of this ware, bearing the arms of France on each side. It was found in the bed of the Somme, and was probably made at Beauvais. From the form of the fleur-de-lis, and that of the Gothic letters of the inscription, CHARLE ROY, which is upon the bottle, M. Brongniart places the manufacture at the reign of Charles VIII.

In the Imperial Library at Paris there is a large dish (17 inches diameter), of tolerably fine, hard, white paste, overlaid with a glaze of a copper-green colour. It is enriched with ornaments in relief of every kind, among which are the arms of France and Brittany of the time of Charles VIII., and the instruments of the crucifixion of the Saviour. The style of this dish, though certainly French, resembles that of the Nuremberg or Franconian manufacture. It bears the date 1511.<sup>3</sup>

<sup>1</sup> A drinking-vessel — a kind of goblet.

<sup>2</sup> Panurge, édition de Valence, 1547.

<sup>3</sup> Brongniart, *Traité des Arts Céramiques*, pl. lvii. fig. 13. He erroneously

gives the date as 1411.

## AVIGNON.

In the collection of the Hôtel de Cluny there are specimens of glazed pottery, called "*Poterie d'Avignon*," of the 16th and 17th centuries. It was supposed that this fabric might have been introduced from Italy when the Popes resided at Avignon; but its little resemblance to the *mezza majolica* discountenances any such idea. It is of a dark brown metallic lustre, resembling tortoiseshell, with ornaments perforated or in relief. An ewer at Sèvres is of fine form, though somewhat loaded with ornamentation about the lip and handle. We are inclined to believe that the site of the manufactory was at Valence, as in the inventory of the effects of the Duke of Burgundy, A.D. 1467, is mentioned "*une petite escuelle de Valence*." There were other early manufactories in the south of France, and one also at Pontaillé in Burgundy, near Dijon.<sup>4</sup>

## NEVERS.

Nevers has the credit of being the earliest site of enamelled pottery in France, though the fabric may be considered as merely a description of Italian *majolica*, the imitation coming far short of the original manufacture.

The introduction of *majolica* into France, and the establishment of its manufacture there under the name of "*Fayence*," took place in the time of Catherine of Medicis. Brought up at Florence, and daughter of a Duke of Urbino, there can be little doubt that upon her removal to the French Court she was desirous of introducing those elegances and luxuries to which she had been accustomed, and which could with difficulty be obtained from Italy, owing to the constant wars between that country and France.

This queen, however, did not succeed in establishing any manufactory of *majolica* until the arrival from Italy of her kinsman, Louis Gonzaga, who, upon his establishment in the dukedom of Nevers,<sup>5</sup> sent for artists from Italy, and, finding suitable materials, succeeded in making a fine description of pottery similar to the *majolica*.

<sup>4</sup> M. de Laborde, '*Glossaire*.'

<sup>5</sup> The fiefs and family estates of the Dukes of Nevers, by failure of male issue, came to be divided among the three surviving sisters, who were princesses of such exceeding beauty, that at the court of Charles IX. they were called the Three Graces. Henrietta of Cleves, the eldest, obtained for her share the duchy of Nevers and county

of Rethel, with which she endowed Louis Gonzaga, on her marriage with him in 1565, and by royal ordinance he assumed the title of Duke of Nivernois. This prince was a great patron of the fine arts, but he was almost constantly occupied by the wars of the period, until his death, which took place at the Château de Nesle in 1595.

The introduction of fayence into Nevers by this prince is mentioned in the epistle dedicatory which Gaston de Clave, native of the Nivernois, addressed to the "Illustrious Prince Louis Gonzaga, Duke of Nivernois and Rethel," in his work entitled '*Apologia Argyropœiæ et Chrysopœiæ*,' dated "ex tua metropoli vrbe Niurnensi, Calendis Aprilis, 1590." In this dedication the introduction of the manufacture of fayence (called *figulinæ encausticæ*) is mentioned as one among many other reasons why the book should be dedicated to such an illustrious prince, patron, and benefactor to Nevers. The writer ends with imploring the "*Deum optimum maximum*" to grant a long life to his local *Mæcenas*, and that he himself might live to see it. The work is quaint and odd; Gaston is evidently a believer in the philosopher's stone, and gives learned reasons why gold and silver will not burn to a cinder.<sup>6</sup>

The civil and religious wars which devastated the Nivernois, and carried fire and sword into every habitation, probably soon afterwards destroyed the original establishment, and dispersed the foreign workmen.

The Nevers pottery was perhaps the earliest instance of the introduction of the manufacture of majolica by Italian workmen into a foreign country. As long as Italian artists were employed, this pottery partook of the character of its Italian origin; but when native artists took their place, the classical forms and paintings were by degrees superseded by ornaments of the Gallic school, till at length the manufactory descended to ordinary fayence. This circumstance has caused some difficulty in identifying the locality of this ware, many specimens of Nevers being considered as real majolica. The same remark will apply to the Flemish and German pieces manufactured by Italian artists, though these are not so easily mistaken.

It must be borne in mind that the foreign manufactories of majolica were not established till the decay of the art in Italy and the consequent discouragement of the manufacture had induced the workmen to emigrate to foreign countries in quest of employment.

<sup>6</sup> The portion of the dedication relating to fayence is as follows:—

"Sunt etiam ex genere eorum, quæ præclaras urbes efficiunt, ingeniosi multarum artium artifices. Hinc vitrariæ, figulinæ et encausticæ artis artifices egregii, iussu tuo accersiti et immunitate tributorum alliciti, præstâtia opera civibus tuis commoda magisque exteris

admiranda subministrant. Sed et novissimis hisce diebus topographum et sculptores ingeniosos multis tuis sumptibus huc appellere iussisti, sic viris conspicuis civitatem tuam ornatam, ædificiisque quoque perpolitam esse voluisti; præsertim quòd et lignorum lapidū calcis et arenæ, quæ ad ea construenda sunt necessaria, multa esset copia."—P. 9.

When thus removed from Italy, they of course had no longer the advantage of the designs and drawings of their great native masters, but were obliged to copy those of the country in which they were located. Thus, in the early pieces, we find all the Urbino feeling they carried with them from Italy,<sup>7</sup> but soon the Nevers artists struck into a new path, and founded a style of majolica peculiar to themselves, formed upon the school of the Renaissance. The collection at Narford offers a fine study of the pottery of Nevers, differing essentially from its Italian original. We have the handles in the form of dragons, and the lips of the ewers in that of leaves, the colouring different from the Italian majolica, especially in a bluish green peculiar to Nevers.

In the Narford Collection we find a beautiful little pair of bottles, blue ground, with Cupids riding upon swans.<sup>8</sup>

A pair of magnificent ewers, 25 inches high, with dragon handles, satyr or goat's masks, and leaf (or frond) like lips (Fig. 39). Bacchanalian subjects, and the ground blue, semé of swans. Also a fine dish, 22 inches in diameter; in the centre Perseus and Andromeda, with a fine bold scroll border, in which the peacock, eagle, turkey, hippocampus, &c., are introduced. A pair of pilgrims' bottles, 15 inches high, with goats' heads, the subjects hunting and bacchanalian.

Mr. Fontaine has also a noble cistern, 28 inches in diameter, supported on turkeys' legs, with handles formed of the head of the same bird.



Fig. 39. Nevers Ewer. (Fontaine Coll.)

<sup>7</sup> In the Narford Collection is a set of dishes representing the history of Joseph, in the Urbino style, but with French inscriptions. These are probably

early Nevers.

<sup>8</sup> The swan is the badge of the house of Cleves.



In the Musée Céramique there is a large pilgrim's bottle, with goats' heads and fruits in relief, with figures and ornaments painted in the Italian style of the sixteenth century, of which it is evidently a copy. It is attributed to the potter Custode, who flourished about 1640 at Nevers.



Fig. 40. Pilgrim's Bottle.  
Nevers. (Marryat Coll.)

In addition to the imitations of majolica, Nevers produced, contemporaneously with Rouen and St. Cloud, earthenware with blue patterns like the Delft, and also another description with polychromatic ornaments closely resembling in form, colouring, and enamel, the Chinese porcelain.

But the most characteristic ware of the Nevers manufacture is that overlaid with a rich dark lapis lazuli blue, with rude yellow or white ornaments in close imitation of the Persian fayence, and which yields in colour and brilliancy to no other pottery. Of this we give two specimens (Figs. 40, 41) from the collection of the author.

Mr. Slade has a specimen of this ware of exquisite form, the dark blue with white ornament, of which we give a representation (Fig. 42).



Fig. 41. Bottle. Nevers. (Marryat Coll.)

In the Bernal sale (No. 479), a pair of dark blue pilgrims' bottles decorated with white birds and flowers, in the Persian style, sixteen inches and a half high, were sold for 53*l*.

A pair of marbled mazarine vases of this ware from the collection of Mr. Angerstein, of Northwold, Norfolk, were recently sold at public sale for 10*l*. 10*s*.

All the finest pieces of the early kinds of Nevers ware are attributed to the potter Custode, whom we have already mentioned.

In the 18th century lived Jacques de Senlis, another celebrated potter, who painted in the Chinese style. His monogram (M. 45) is on a blue and white piece in the Museum at Sevres. In the same collection, which contains many specimens of Nevers ware, is a large round dish of the

**S**

M. 45.

17th century, painted after the Oriental in blue, upon which is the initial of Nevers (M. 46).

**N** The introduction of porcelain superseded the use of this as well as of all the fine enamelled wares. This pottery has been celebrated in heroic verse by Pierre Defranây; his poem, "La Fayence,"<sup>1</sup> is characteristically French, as may be seen by the following extract:—

"Que vois-je ? j'aperçois sur nos heureux rivages  
L'Etranger chaque jour affrontant les orages,  
Se chargeant à l'envi de Fayence à Nevers,  
Et porter notre nom au bout de l'Univers.  
Le superbe Paris, et Londres peu docile,  
Payent, qui le croira ! tribut à notre ville."

#### ST. CLOUD.

St. Cloud had a celebrated manufacture of enamelled pottery before it became the parent of the porcelain manufactures of France. This ware is painted in blue on a white ground, in imitation of the Oriental, like most others of this period. Specimens at Sèvres are dated from 1688 to 1722.



Fig. 42. Ewer, Nevers.  
(Slade Coll.)

#### ANGENOIS.

In this department in the 17th century were made in coloured fayence services for the table, the different pieces of which were modelled in the form of hares, rabbits, poultry, and other animals.<sup>2</sup>

#### SCEAUX PENTHIÈVRE (Dep. SEINE).

Sceaux Penthièvre, near Paris, in the second part of the 18th century had a manufacture which produced pieces of fine form and good painting. Of these there are several specimens at Sèvres, consisting chiefly of dishes with coloured ornaments in relief; in the centre are painted marine subjects or landscapes.

The mark of this fayence is an anchor with Sceaux underneath (M. 47).



SCEAUX.

M. 47.

<sup>1</sup> Published in the 'Mercure de France' for August, 1734. The poem was written in Latin verse, of which this is a translation. <sup>2</sup> Brongniart, t. ii, p. 38.

## ROUEN.

Francis I. founded a manufacture at Rouen, which, at the close of the 17th century, was much celebrated.<sup>3</sup> The style of its ornaments distinguishes it from the contemporary productions of Nevers: the colours of the Rouen blue are of a faded tint, while those of Nevers are of a very full blue. In 1713, when Louis XIV. sent his silver plate to the Mint to defray the expenses of the war, he had a service of this ware made for his express use, and in the collection at Sèvres are pieces marked with the royal fleur-de-lis (M. 48). The letter C which accompanies the mark is probably the initial of the painter.



M. 48.

The predominant colours of this ware are blue or sometimes brown upon a white ground. The pieces often are of a very large size, fountains, vases, &c. We give a characteristic specimen (Fig. 43) of this fayence.

The Museum at Sèvres is very rich in specimens of Rouen ware. Among others it contains a magnificent vase-shaped fountain with its basin, painted in arabesques and armorial escutcheons, a barrel-shaped mustard-pot with the arms of the Duke de Penthièvre, and also a covered pitcher, dated 1774, with coloured decorations, and, in the front, a painting representing the Triumph of St. Romain, Archbishop of Rouen, over the "Gargouille," the celebrated monster which desolated the city.

<sup>3</sup> M. André Pottier, conservateur de la Bibliothèque de Rouen, has paid much attention to the fictile manufactures of that city, and the history of the manufacture generally. He states that by documents preserved in the archives there, it appears that a kind of porcelain was made at Rouen prior to the German discoveries. One of these documents cites the letters patent of Louis XIV., dated 1673, to Louis Poterat, Sieur de St. Etienne, who had discovered processes for fabricating porcelain similar to that of China, and wares resembling those of Delft, and authorising the establishment of works at St. Sever, near Rouen. It seems, however, that certain manufacturers,

then settled at or near Rouen, regarded this enterprise as an intrusion upon their rights, and attacked Poterat. His porcelain appears to have been shown at Paris, and to have excited much admiration. If so, it was not a mere project, but a manufacture in actual operation. M. Pottier possesses among his Rouen specimens some which he regards as Poterat's porcelain. It resembles the white oriental, opaque from the thickness of the substance, but is rather more vitrified.

As, however, M. Brongniart, who ought to be well acquainted with the subject of the French Ceramic productions, makes no mention of this porcelain, it was probably merely a fine fayence.

There are four splendid terminal busts of the Four Seasons at Hamilton Palace.

H. R. H. the Duc d'Aumale possesses, at Orleans House, Twickenham, two remarkable pictures formed of the Rouen tiles (*carreaux de revêtement*). They are each about 5·3 by 6·4, consisting of 238 tiles, enclosed in a frame and affixed to the wall. One represents Mutius Scævola, the other Curtius jumping into the gulf. The colours used are blue, yellow, green, and white. One piece is marked in front—

A ROUEN,  
1542.

These curious specimens originally came from the Château of Ecouen, and formed part of the Lenoir Museum.

The late Mr. Bandinel possessed two beautiful brackets of this ware from the collection of M. Roussel.

The following are among the numerous marks found on the Rouen ware, in addition to which M. Brongniart gives P. A. and P. P. :—

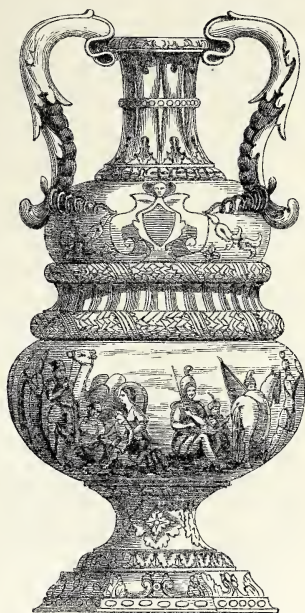
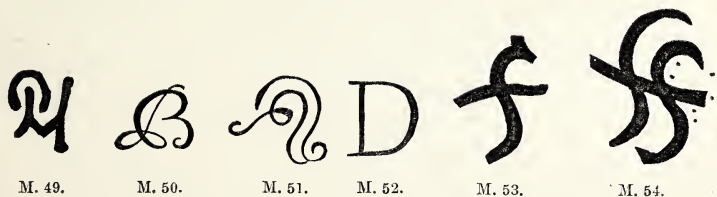
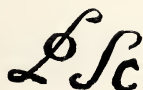


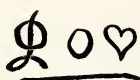
Fig. 43. Rouen Vase, from the Collection of Mr. Hope, of Paris.



In each of the three following monograms is an O crossed by an L, the mark of the manufacture, the other signs being probably those of the painter.



M. 55.



M. 56.



M. 57.



## PALISSY WARE.

The next description of ware peculiar to France is that which has immortalised the name of its maker, Palissy, whose life affords a bright example of patience and perseverance under difficulties, and of unshaken piety and constancy under persecution.

Bernard Palissy was born about 1510 at La Chapelle Biron, a small village between the Lot and Dordogne, in Perigord. His parents were too poor to give him any education, but he learned to read and write, and began his career as a workman in glass, that art comprising at that time not only the manufacture of glass, but its arrangement, cutting, and painting for the windows of churches. The better to qualify himself for his profession, Palissy employed his spare time and money in the pursuit of knowledge. He acquired geometry, drawing, painting, and modelling. In the search of subjects for his glass painting he copied the works of the great Italian masters, and studied sacred and profane literature. Glass painting was thus the means of his becoming a man of letters, as pottery in after life rendered him a philosopher and an author. Having made himself master of his profession, he began to travel, and visited the chief provinces of France, Flanders, and the banks of the Rhine. During this period he gained his livelihood as a glass-painter, draughtsman, and land-measurer, and at the same time studied natural history, geology, and chemistry.

In 1539 Palissy married and established himself at Saintes. Some years later, seeing a beautiful cup of enamelled pottery,<sup>4</sup> the idea struck him that if he could discover the secret of the composition of the enamel used, the application of it would enable him to maintain his wife and children, and also to raise the potter's art to an eminence hitherto unknown. From that time his mind was solely directed to this one object. He began to search for enamels without knowing of what materials they were composed. He set about making earthen vessels without having ever learned the manufacture. He built a furnace for his ware, although he had never seen one fired. He soon spent all his savings in useless attempts, but having been employed in 1543 to make a survey and plan of the salt-marshes of Saintonge, this work brought him a small sum of money, which he did not hesitate to devote to new

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<sup>4</sup> M. Brongniart is of opinion that this enamelled cup was not the production of Italy, as has been generally supposed, but of Nuremberg, the Palissy ware

having much greater resemblance to the latter in the relief and colour of the ornamentation.

experiments. These, however, did not succeed better than the first. The recital of his labours, his trials, his disappointments, should be read in his own pages,<sup>5</sup> where they are described with great pathos and simplicity.

Neither the complaints of his wife, who reproached him with neglecting an employment which would secure his family from want, nor the representations of his friends, could deter him from continuing his experiments. He borrowed money to construct a new furnace, and, when wood failed him, he actually burned the tables and boards of his house for fuel to melt his composition. The new experiments succeeded but little better than the former ones. He discharged his only workman, and for want of money to pay him he gave him part of his clothes. Palissy now became so wretched that he dared no longer to show himself; he met with reproaches at home from his starving family, and his neighbours said he was a madman. Although oppressed by anxiety, he affected a cheerful air, and persisted in following up his experiments. At length his efforts were crowned with victory: he obtained the glorious result, to the attainment of which they had been so long and so patiently directed; and glory and wealth rewarded his labours.

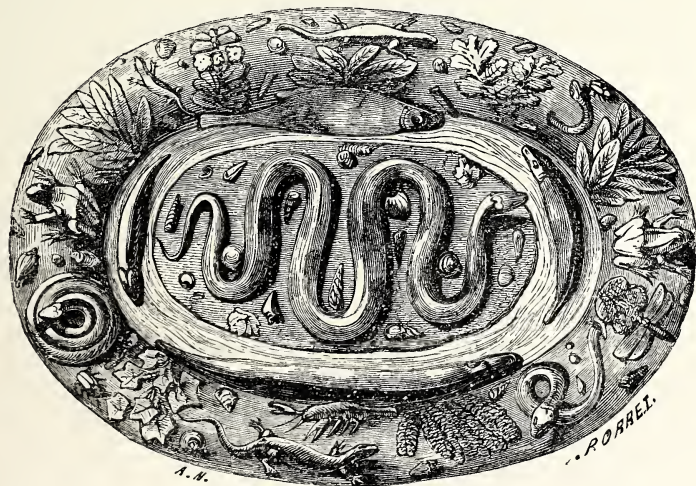


Fig. 44.

Reptile Dish. (Soltykoff Coll.)

After sixteen years of experiments, he discovered the composition of this long-sought enamel, and his rustic pottery (Fig. 44) and

<sup>5</sup> De l'Art de Terre, p. 311—*Œuvres de Palissy*, Paris, 1844.

other beautiful productions soon obtained him fame and patronage. Henry II. and the nobles of his court ordered from him vases and figures to ornament their gardens; he was patronised by Catherine de' Medici, and the Constable de Montmorenci engaged him to decorate his château at Ecouen. Many beautiful fragments from this place have been preserved from destruction; among these are some painted tiles, and also some painted glass, representing the history of Psyche, after the engraved designs of Raffaele, both supposed to have been the work of Palissy. The last are in the possession of the Duc d'Aumale at Orleans House, Twickenham; as also two glass windows—one representing the Constable, the other his wife, kneeling with their children—which also came from Ecouen.

Palissy had embraced the principles of the Reformation, and when the Parliament of Bordeaux, in 1562, ordered the execution of the edict of 1559 against the Protestants, the Duke of Montpensier gave him a safeguard, and desired that his establishment should be exempted from the general proscription: notwithstanding this special protection, he was arrested, his workshop destroyed by order of the judges at Saintes, and it was necessary for the King himself to claim him as his own special servant in order to save his life. He was called to Paris, and Catherine de' Medici gave him a site for his workshop on a portion of the ground now occupied by the palace of the Tuileries, where she used to visit him at his work. It was here he executed most of his finest pieces, and that he gave lectures upon natural history and physics, which were attended by all the learned men of the day. The protection of the Court saved him from the massacre of St. Bartholomew.

But Palissy found no favour in the eyes of the Leaguers. In 1588, at the age nearly of eighty, he was arrested by order of the Sixteen, confined in the Bastille, and threatened with death. Henry III. went to visit him in prison, and, desiring to give him his liberty, said, "My good friend, you have now been five and forty years in the service of my mother and myself; we have allowed you to retain your religion in the midst of fire and slaughter. Now I am so pressed by the Guises and my own people that I am constrained to deliver you up into the hands of your enemies, and tomorrow you will be burned unless you are converted." Inflexible in the faith of his fathers, the old man replied, "Sire, I am ready to resign my life for the glory of God. You have told me several times that you pity me, and I, in my turn, pity you, who have used the words *I am constrained*. It was not spoken like a king, Sire; and these are words which neither you nor those who constrain you, the Guisards and all



your people, will ever be able to make me utter, for I know how to die.”<sup>6</sup>

Henry III., however, from respect to the memory of his mother and admiration of Palissy's talents, would not give him up to his enemies; but he suffered him to linger in the dungeons of the Bastille, where he terminated, in 1589, a life rendered illustrious by his genius and piety.

France may, indeed, be as proud of his noble and independent character as of the credit attached to his name for having brought the art of enamelling on pottery to a perfection till then unattained in that country. The writings of Palissy are little known in England. They consist of philosophical, religious, and artistic meditations,<sup>7</sup> which he occupied the hours of his captivity in composing, and which appear most singular as emanating from the pen of a workman. The autobiography of his fictile career is excessively curious; but, from want of precise and definite details, his writings give little information as to the processes he employed, and after his death, and that of his brothers or nephews who succeeded him, the art of producing his pottery was lost.

The fayence of Palissy is characterised by a peculiar style and many singular qualities. It is not decorated with flat painting. His figures, which are generally pure in form, are, with his ornaments, his historical, mythological, and allegorical subjects, all executed in relief and coloured. Palissy's colours are usually bright, but not much varied, being generally confined to yellows, blues, and grays, though sometimes we find him using green, violet, and brown. He never succeeded in attaining the purity of the white enamel of Luca della Robbia, or even that of the fayence of Nevers. The enamel is hard, but the glaze is not so good as that of Delft. The back of his pieces is never of an uniform colour, but is generally mottled with two or three different colours, such as blue, yellow, and brown.<sup>8</sup>

The natural objects which are placed upon this fayence are very true in form and colour; for, with the exception of certain leaves, all were moulded from nature. The choice he has made shows

<sup>6</sup> The courtiers exclaimed he was parodying the words of Seneca—“*Qui mori scit, cogi nescit.*”

<sup>7</sup> M. Lamartine says they are “real treasures of human wisdom, divine piety, and eminent genius, as well as of great simplicity, vigour, and copiousness of style. It is impossible, after reading them, not to consider the poor

potter one of the greatest writers of the French language. Montaigne is not more free and flowing, Jean-Jacques Rousseau is scarcely more graphic; neither does Bossuet excel him in poetical power.”

<sup>8</sup> “*Divers esmaux entremeslez en manière de jaspe,*” the first result of his experiments.



that this potter was a skilful naturalist, for the fossil shells with which he has ornamented his different pieces are the tertiary shells of the Paris basin, and their species can be clearly recognised.<sup>9</sup> The

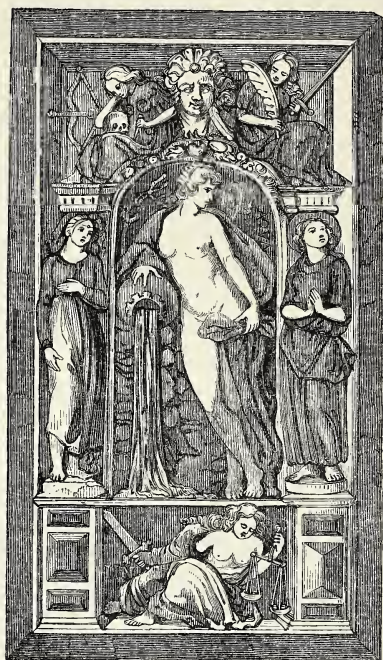


Fig. 45. Stove Tile (Palissy). (Pourtalès Coll.)

fish are those of the Seine ; the reptiles and plants<sup>1</sup> those of the environs of Paris. There is no foreign natural production to be seen on his ware. The moulds were probably formed from living specimens, after the manner described in a MS. of the 16th century, quoted by M. Pottier.<sup>2</sup>

Tiles for the overlaying of the walls, stoves, and floors of houses ("carreaux de revêtement") were also made in great perfection by this celebrated artist. A specimen of one of Palissy's stove-tiles, from the collection of the Comte de Pourtalès, is here given (Fig. 45).

The Montmorenci Château at Ecouen, as we have before mentioned, was ornamented with these painted tiles.<sup>3</sup> A great portion of these still exist at Ecouen, where one large room is entirely paved with them, and a considerable number may also be seen in the chapel. The devices on them are those of the Constable

<sup>9</sup> M. Brongniart gives a list of them.

<sup>1</sup> These generally are the water-cress, hart's tongue, maiden hair, and other small ferns, acorns, and oak-leaves.

<sup>2</sup> "On se servait, pour préparer le motif de la composition, d'un plat d'étain, sur la surface duquel on collait, à l'aide de térébinthe de Venise, le lit de feuilles à nervures apparentes, de galets de rivière, de pétrifications, qui constitue le fond ordinaire de ces compositions ; sur ce champ on disposait les *petits bestions*, comme dit le manuscrit, qui devaient en former le sujet principal ; on fixait ces animaux, repa-

ties, poissons, et insectes, au moyen de fils très fins, qu'on faisait passer de l'autre côté du plat en pratiquant à ce dernier de petits trous avec une alène ; enfin l'ensemble ayant reçu tous ces perfectionnements par l'exécution d'une foule de détails variables suivant les circonstances, on coulait sur le tout une couche de plâtre fin, dont l'empreinte devait former le moule ; on dégageait ensuite avec soin les animaux de leur enveloppe de plâtre."—*Monuments Français inédits*, t. ii. p. 69.

<sup>3</sup> Brongniart, *Traité des Arts Céramiques*, tom. ii. p. 100.



Fig. 46.

Reptile Dish. (Marryat Coll.)

de Montmorenci; the colours are bright and effective. In execution they bear much resemblance to the Spanish tiles, but the design is wholly French; there is no imitation of azulejos perceptible in its character, which is altogether original.

The most remarkable of the works of Palissy are his "*pièces rustiques*," a designation given by him to dishes ornamented with fishes, snakes, frogs, cray-fish, lizards, shells, and plants, a admirably true to nature in form and colour (Fig. 46). These dishes were not for use, but merely served as "*pièces de parade*," to be placed upon the "*dressoirs*" of the period.

Other favourite productions of Palissy appear to have been large stands or flat basins, having a rock in the centre, sometimes with a fountain: the ground, which was supposed to represent the bottom of the sea, was loaded with objects in relief in the same style of decoration. There were also "*rustiques figulines*" for the ornamentation of gardens, none of which now remain.

The productions of Palissy were most various: he made vases with elaborate ornaments in several different styles, ewers and basins, cups, saltcellars (Fig. 47) in many curious patterns, inkstands, candlesticks, incense-burners, and baskets.

A great many statuettes, the work of Palissy, have been trans-



Fig. 47. Palissy Saltcellar. (Préaux Coll.)

mitted to us, some of them full of life and truthfulness. Among these is the Girl with a litter of puppies in her pinafore, their little heads peeping out from the sides, while the anxious mother seizes the skirt of the dress of the little girl, who turns smiling towards her.<sup>4</sup>

The dishes are very varied—some have simple ornaments in relief (Fig. 48); others arabesques, in some cases curiously perforated (Fig. 49); others have five or six hollows (a godets) round the rim. On many we find represented subjects from sacred and profane history or fable, from domestic or rural life.

In sacred subjects his favourites appear to be Adam and Eve (Fig. 52), Esther and Ahasuerus, the Sacrifice of Isaac, the Baptism in the Jordan, the Decollation of St. John, and the Holy Family.

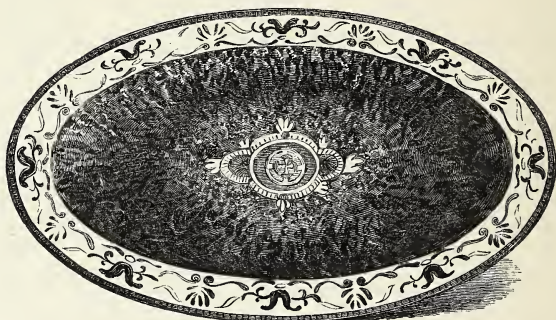


Fig. 48.

Dish of Palissy ware. (Marryat Coll.)

In mythology we have the battle of the Centaurs and Lapithæ, Perseus and Andromeda, Venus surrounded by Cupids, Neptune and his Sea-horses, the Judgment of Paris, the Birth of Bacchus, Pomona, and Diana, as well as the Elements. To this class belongs the curious subject (Fig. 50).

We finish our catalogue of dishes with domestic subjects, such as the Vintage, the "Belle Jardinière," and other specimens well known to collectors.

Palissy had two assistants, who were either his brothers or his nephews; they worked with him, and continued the art until the time of Henry IV. There exists a plate of their workmanship, representing that prince surrounded by his family, a subject which has been several times repeated. In a manuscript in the Royal Library at Paris containing an account of the expenses of Catherine

<sup>4</sup> A fine and large figure of a beggar, 15 inches high, was sold at public sale for 13 guineas.





Fig. 49. Perforated Dish with Arabesques. (Marlborough House.)

de' Medici, dated 1570, the following passage occurs :—" Qu'on a délivré à Bernard, Nicholas, et Mathurin Palissis, sculpteurs en terre, une ordonnance de la somme de 2600 livres tournois pour tous les ouvrages de terre cuite émaillée qui restaient à faire pour parfaire les quatre pans au pourtour de dedans de la grotte commencée pour la reine en son palais léz le Louvre à Paris ; suivant le marché fait avec eux."

These successors of Bernard Palissy contributed much to degenerate the art. In their hands all the talent and taste of the inventor disappeared ; the spirit of the work, and often its truth, vanished. They gave but a meagre outline and monotonous repetitions.

Many other pieces of fayence, nearly in the same style as that of Palissy, with analogous colours and ornaments of reptiles, &c., in relief, are to be seen in various collections, and resemble his, but are easily to be distinguished by the practised eye. As we have before mentioned, Palissy moulded the reptiles, plants, and shells of Paris only, while his imitators introduced recent shells and other objects of natural history.

An ancient ware of rare occurrence, the colour of which is generally of an uniform brown maroon, very different from that of Palissy, is supposed to have been made in the South of France.

Another fayence, much resembling Palissy ware in external form and in the brightness of its colours, was made in Germany about the same period, but it may be distinguished by the dirty red colour of the paste, which is evident, although covered with a very thick coat of enamel.



The more modern imitations of Avisseau, the self-taught artist of Tours, can never be mistaken for the works of Palissy; but, though the pieces are always overloaded with ornament, they possess much talent and originality.

France is rich in examples of Palissy; extensive collections exist in the Louvre (Fig. 51), the Hôtel de Cluny, and at Sèvres. These magnificent specimens have been eagerly bought up by the French Government, from a just appreciation of the merits of their countryman.

Perhaps the most complete series of the works of Palissy is possessed by M. Sauvageot (Fig. 52), in whose collection is likewise the plate already mentioned of Henry IV. and his family, executed by Palissy's successors.

Prince Soltykoff's Collection will also afford much gratification to the admirer of this ware. Among other specimens, he possesses a large circular dish or salver, the subject of which is the Four Elements, cast from the pewter vessels of François Briot. The ewer that matches this dish is in the collection of Mr. Fountaine. Prince Soltykoff has likewise specimens of the Birth of Bacchus,



Fig. 50.

Allegorical personification of Fontainebleau.<sup>5</sup> (Marryat Coll.)

<sup>5</sup> Nymph reclining among the reeds: her arm rests upon an urn, from which issues a stream of water. By her side, the dog Bliandus discovering a spring (*Fons*). Fons Bliandi, or Blandi, the ancient name of Fontainebleau, derived, according to tradition, from the discovery there of a spring by one of the hounds of Louis VII. This king dates,

in 1169, a charter from "Fontaine Bleaud," and he built a chapel there, which was consecrated by Thomas à Becket. This dish is after a design of Rosso (Maitre Roux), who was employed by Francis I. to superintend the works of the Palace of Fontainebleau. Diameter 11½ inches.

Venus surrounded by Cupids,<sup>6</sup> Diana at the Chase, and other fine subjects, all in perfect preservation.<sup>7</sup>

Masterpieces of Palissy also adorn the collections of M. Rattier and of M. de Sellières.

In England the Narford Hall Collection stands pre-eminent; the specimens here are very numerous, and are not to be equalled by any even in France. We give representations (Figs. 53 and 54) of a pair of gigantic oval cisterns ornamented with masks, foliage, acorns, and shells, full of fine character, and we believe perfectly unique. In addition to these cisterns, Mr. Fontaine possesses the exquisite ewer already mentioned, 11½ inches high, of highly finished workmanship, with the initials of F. Briot. Also a large tablet, or plaque, 20½ inches by 17, upon which is represented a river-deity in a recumbent posture, pouring water from two melon-shaped vases, the background with hills, rocks, mountains, and landscape scenery; round the tablet are stamped verses in French, which set forth that the subject portrayed is "Water." This piece is one of a set representing the Four Elements, of which the others are not extant.



Fig. 51. Palissy Vase. (Louvre.) Ground blue, ornaments yellow.

The Fontaine Collection also contains a splendid candlestick, 20½ inches high, blue, in the form of a Corinthian column, of fine colour and correct proportions, and a pair of perforated candlesticks of the softest gray, and most elegant in design. Likewise a cannette

<sup>6</sup> A curious copy in delft of this subject, dated 1659, was in the Bernal Collection, and is now in the British Museum.

<sup>7</sup> For one of these dishes, which was purchased at a stall for 30 francs, 3000 francs were offered the next day.

and two jugs of similar form, one of the same lovely gray, with maroon border and coloured masks; the other of maroon ground, coloured with masks and medallions, and a gray border. A similar jug is in the Soulage Collection.

The dishes at Narford are of the highest excellence. Among the most remarkable is a reptile dish on a white ground, a specimen of most rare occurrence.<sup>8</sup> Another dish of circular form, 21 inches in diameter, with fishes, and in the centre an eel coiled round, forming the stand to an elegant ewer with snake handle.

An oval dish, 13½ inches diameter, has pebbles introduced in its decoration. Another, 10 inches diameter, with a blue ground, and the green leaves arranged round the centre, as fresh and sparkling as if gathered from the brook. Among the perforated dishes, one is decorated with a border of daisies, probably in allusion to some of the celebrated "Marguerites" of the time. Another dish, 11 inches in diameter, is marked with a fleur-de-lis, showing it to have been royal property. A dish, 19 inches in diameter, represents Diana and her stags. On others we have the Rape of the Sabines, and various subjects, Scriptural and mythological. The two largest have both the subject of the Woman and our Saviour, 24¾ inches by 19, with a rim "à godets."

The inferiority of Palissy's family is here clearly shown by a comparison of their works, of which there are several examples.



Fig. 52. Palissy Comptoir. (Sauvageot Coll.)

Sir Anthony de Rothschild possesses some choice specimens—a fine vase of bold form, ornamented with festoons of fruit and flowers in relief; also a portrait of Bernard Palissy, the frame decorated with arabesques.<sup>9</sup>

The principal specimen in the Bernal Collection, a circular dish with a lizard in the centre and a very rich border, was purchased by Baron G. de Rothschild,<sup>1</sup> who has

<sup>8</sup> There is another specimen of the white ground at Sèvres.

<sup>9</sup> These were shown at the Exhibition of Works of Mediæval Art in 1850 at the Society of Arts. The latter is engraved in Shaw's *Decorative Arts*, &c.

<sup>1</sup> This dish, which sold for 162*l.*, was originally purchased at Paris at a stall for 12 francs, and, after being restored, was sold to Mr. Bernal for 4*l.*



some fine specimens from the Roussel Collection, a large vase enriched with boys supporting fruit and flowers, on a fine blue ground with snake-handles, and a curious candlestick with heads in relief and perforated work.<sup>2</sup>



Fig. 53.

Palissy Cistern.<sup>3</sup> (Fontaine Coll.)

Fig. 54.

Palissy Cistern.<sup>4</sup> (Fontaine Coll.)

<sup>2</sup> They were sold at Phillips's; the vase for 57l. 15s., the candlestick for 20l.

<sup>3</sup> Fig. 53.—Faces and draperies white, fringe yellow, hair soft neutral tint, wings dark yellow, small feathers red, yellow, and blue; fruit white, gray, or yellow; strawberries white; the thick folds of the inner drapery of the heads at the end rich blue. The ground, of rough "rustic" work, is composed of green, maroon, and blue, not very deep in colour, and at a little distance it has the effect of soft gray. The whole is a marvel of harmonious effect and beauty. Though so large a piece, every detail is as delicately modelled as in Palissy's small dishes. Dimensions: extreme

length 2 ft. 8½ inches, width 17½ inches, height 13¼ inches.

<sup>4</sup> Fig. 54.—The head is that of a marine deity; the ground of the scroll upon which it is placed is of a grayish blue, and is indented with wavy lines to represent water. On the other side of the cistern is the head of a female with wild hair (two locks of which are tied together under her chin), and a row of beads in her hair. In the festoons are flowers instead of fruit. The rustic ground is of an extremely rich dark blue, of a larger character than the other cistern. Dimensions: 3 ft. 1½ inches long, 2 ft. wide, and 14½ inches high.



The following mark (M. 58) is stated by M. Brongniart<sup>5</sup> to be on the statuette known under the name of the "Nourrice de François I."<sup>6</sup> He gives it interrogatively as the monogram of Bernard Palissy; and though there is a similar signature on a statuette in Marlborough House, its occurrence is so rare as to make it questionable whether it be really his mark.



M. 58.

Upon a piece of Prince Soltykoff's are some initials resembling V B, roughly scratched in cursive characters, probably affixed by one of the workmen employed by Palissy.

#### FAYENCE OF HENRI II.

That mysterious and unique manufacture of the "Renaissance," called the Fayence of Henry II., though strictly a hard-paste ware, yet being coeval with the soft enamelled pottery of that period, is here described among the wares of the Renaissance, instead of being classed with the fine fayence of a much later date, to which it bears no resemblance either in style or ornamentation. Its manufacture, which was at once carried to a high degree of perfection, seems to have been suddenly and unaccountably lost, without leaving any record of where or by whom it was produced. By many it is supposed to be of Florentine manufacture, and to have been sent by some of the relations of Catherine de' Medici as a present to Henry II.; but it differs too essentially from Italian majolica, both in the paste of which it is composed and in the style in which it is decorated, to warrant such a conjecture. Italy does not possess in its museums a single specimen of this ware; and of the thirty-seven pieces extant, twenty-seven have been traced as coming from Touraine and La Vendée.<sup>7</sup> Many antiquaries, therefore, infer that the manufacture was at Thouars, in Touraine, although the fayence may have been the work of an Italian artist.

But if the place of its manufacture is unknown, the pieces extant clearly attest the period of its fabrication. The salamander and other insignia of Francis I. are met with on the earlier specimens of this pottery; but upon the majority of pieces, upon those more pure in

<sup>5</sup> Description du Musée Céramique de Sèvres, par MM. Brongniart et Riocreux, p. 168.

<sup>6</sup> According to another version it

represents the wife of Palissy.

<sup>7</sup> Brongniart. Probably many more pieces have since been discovered.

design and more beautiful in execution than the preceding, we find the arms of Henry II., with his device, the three crescents, or his initial H, interlaced with the two D's of the Duchesse de Valentinois. Indeed, so constantly do her emblems appear upon the pieces, that the ware, though usually designated as "Faïence de Henri Deux," is sometimes styled "Faïence de Diane de Poitiers." Even her widow's colours, black and white, are the two which are employed in some of the finest pieces.<sup>8</sup> From these circumstances we must, therefore, conclude that the manufacture of this ware began at the end of the reign of Francis I., and was continued under that of Henry II.; and, as we find upon it the emblems of these two princes only, we may naturally infer that it is of French origin.

The paste of which this fayence is composed is equally distinct from majolica and Palissy ware. The two latter are both soft, whereas this, on the contrary, is hard. It is a true pipeclay, very fine and very white, so as not to require, like the Italian majolica, to be concealed by a thick coating of enamel, and the ornaments with which it is enriched are simply covered with a thin, transparent, yellowish glaze.

The style of decoration of this ware is unique. M. Brongniart considers the patterns or arabesques to have been engraved on the paste, and the indentures filled with coloured pastes, so as to present an uniform smooth surface of the finest inlaying, or resembling, rather, a model of Cellini's silver work, chiselled and worked in niello. Hence it is sometimes styled "Faïence à niellure." After a careful examination of the pieces, we differ from M. Brongniart, and consider it beyond doubt that the pattern was printed or stencilled upon the paste. These patterns are sometimes disposed in zones of yellow ochre, with borders of dark brown, sometimes of a pink, green, violet, black, or blue; but the dark yellow ochre is the predominant colour.

In addition to these elegant niello-like decorations, this beautiful fayence is enriched with raised ornaments, in bold relief, consisting of masks, escutcheons, lizards, frogs, shells, garlands, &c.; in all of these the pink colour predominates. The forms of the pieces are always in the purest style of the Renaissance, and are so finely modelled and so exquisite in execution as to be compared with the

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<sup>8</sup> These were the fashionable colours of the court; Henry wore no others during his life, and was attired in them at the fatal tournament in which he fell. Her *impresa*, the crescent of Diana, is conspicuous on his palaces, and he even caused it to be engraved upon his coins.

chiselled and damascened works of the goldsmiths of the 16th century. They are usually small and light, and consist mostly of ornamental pieces—cups, ewers, and that vessel for drinking of peculiar form to which the French have given the name of “biberon.” Of the latter we give a specimen (Fig. 55) from the cabinet of



Fig. 55. Fayence de Henri II. Biberon.  
(Préaux Coll.)



Fig. 56. Fayence de Henri II. Ewer.  
(Préaux Coll.)

the late M. Préaux, whose collection was dispersed at his death. It was the richest known in this description of fayence, of which he possessed six pieces.<sup>9</sup> The biberon here figured is only seven inches high; the upper part is white, the ornaments yellow, and the lower part black with white ornaments. On the shield underneath the spout are the three crescents interlaced. A small ewer (Fig. 56), seven inches high, ornamented with brown arabesques, inlaid upon a white ground, with lizards and frogs enamelled in green, the handle and spout enriched with masks of great delicacy of execution, was bought by Mr. John Webb. But the most choice specimen in the cabinet of M. Préaux was the candlestick of which

<sup>9</sup> These six pieces were sold for francs; a vase with a cover for 1560 francs; the enormous sum of 12,248 francs. (nearly 490*l.*); the biberon for 2461 francs.



we give a figure (Fig. 57), and which was purchased by Sir Anthony de Rothschild for the sum of 4900 francs.<sup>1</sup> The surface is exquisitely enriched with arabesque patterns, either in black upon a white ground, or in white upon a black. The form is monumental, and in the finest style; three figures of genii support escutcheons, bearing the arms of France and the double D. These genii stand upon masks, which are united by garlands enamelled in green. The top of the candlestick terminates in the form of a vase, on which appear the arms of France and the monogram of our Saviour. This piece, for delicacy of detail and beauty of execution, is unsurpassed by any specimen known of this exquisite fayence. Sir Anthony de Rothschild also purchased at M. Préaux's sale a small cup, decorated in the same style, with the crescents interlaced, for which he gave 1300 francs. He therefore is fortunate in now having the largest collection known of this ware, as, in addition to the specimens already mentioned, he possesses two exquisite ewers of the same fayence. One he purchased at the sale of the Comte de Monville for 2300 francs; the other, with a curious handle of elaborate workmanship, he bought for 19 guineas at Strawberry Hill, where he also purchased a tripod saltcellar, supported with scroll ornaments, for 21*l*. These two pieces were described in the catalogue as majolica and Palissy ware.

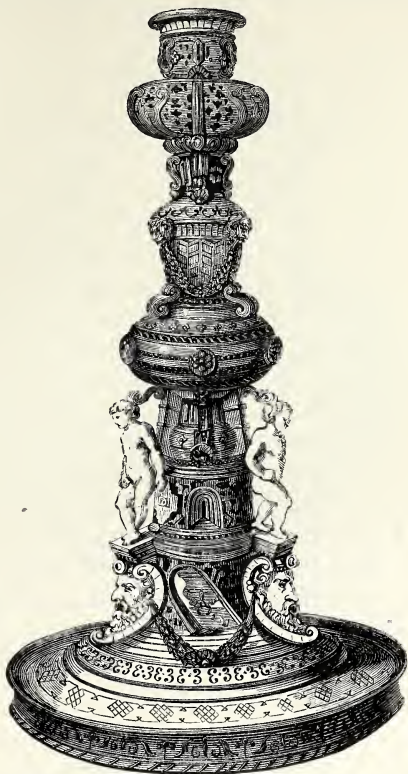


Fig. 57. Fayence de Henri II. Candlestick.  
(Sir A. de Rothschild's Coll.)

Narford possesses three specimens of this celebrated fayence, viz. a biberon, a saltcellar, and a candlestick. The biberon is of fine quality, and has a border formed of the letters A M, the

<sup>1</sup> Amounting, duty included, to about 220*l*.



initials of the Constable Anne de Montmorenci, with the monogram of Diane de Poitiers and arms of France; the saltcellar (Fig. 58) has a border below, formed of cocks' heads. The candlestick, though not exactly similar in form, resembles in decoration that already described as belonging to Sir A. de Rothschild.<sup>2</sup> In addition to the monogram of Diane de Poitiers and the arms of France, it has the escutcheon of Anne de Montmorenci. The letter A occurs frequently in the ornament, and the pattern of the lowest border is so arranged as to form the letter H all round.

Another choice specimen (Fig. 59) is in the possession of Mr. Hollingworth Magniac, of Colworth, near Bedford, who procured it from the collection of M. Odiot of Paris. It is an ewer fifteen inches high, of perfect form, ornamented with masks; the surface entirely covered with arabesques in black and white, in which is constantly repeated the letter G, the meaning of which is not known. Possibly it may be the initial of the Duke of Guise, the other great political leader of the day. The handle is formed by a human figure reversed, the legs terminating in serpents' tails, which twine round the shell that forms the mouth of the ewer.

There are five pieces of this ware in the cabinet of M. Sauvageot. One, a saltcellar of pedestal form, at each corner of which stands a little genius supporting the arms of France. There are also two specimens in the Louvre, two in the Musée Céramique at Sèvres,

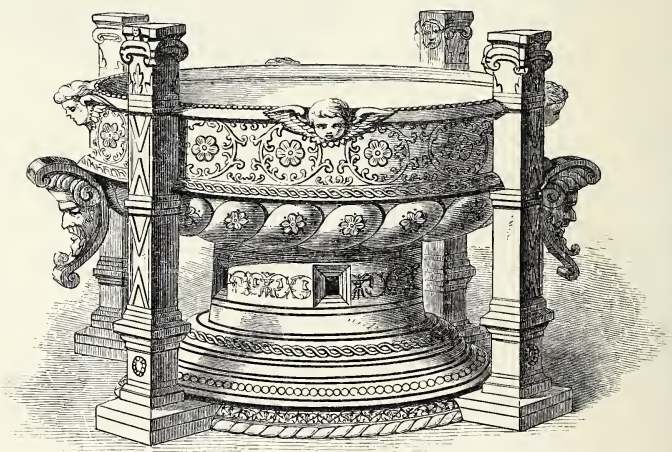


Fig. 58.

Fayence de Henri II. Saltcellar. (Fountain Coll.)

<sup>2</sup> We have lately heard of a third candlestick of the same form.

two in Prince Soltykoff's Collection, two in that of Baron Lionel Rothschild, and one in the possession of Mr. George Field.

### TILES.

Our sketch of the pottery of France would be incomplete without some notice of the glazed tiles (*carreaux de revêtement*) with which the pavement and walls of the groundfloors of most of the residences, palaces, and chapels were ornamented.

Of these the most ancient are probably not earlier than the 12th century. In the Musée Céramique at Sèvres are some from the Abbey of Voulton near Provins, founded by Queen Blanche, mother of St. Louis, in the 13th century, the ground of which is red, with ornaments in yellow, some having a lion, some a cross, with a fleur-de-lis in each angle of the form of the time of St. Louis. Tiles of similar style were found in taking up the floor of one of the rooms at Fontainebleau occupied by that monarch.

A prior date to these is claimed for the Norman tiles described by Lord Henniker<sup>3</sup> as forming the pavement of the guard chamber<sup>4</sup> of an ancient palace of King William the Conqueror, at Caen, built in the 11th century. "The floor is paved with tiles, each near five inches square, baked almost to vitrification. Eight rows of these tiles, running from east to west, are charged with different coats of arms, generally said to be those of the families who attended Duke William in his invasion of England. The intervals between each of these rows are filled up with a kind of tessellated pavement, the middle whereof represents a maze or labyrinth. The remainder of the floor is inlaid with small squares of different colours, placed alternately and formed into draught or chess boards for the amusement of the soldiery while on guard."



Fig. 59. Fayence de Henri II. Ewer. (Magniac Coll.)

<sup>3</sup> Two letters, addressed to the Society of Antiquaries, on the origin, antiquity, and history of Norman tiles stained with armorial bearings.

<sup>4</sup> This chamber is now wholly destroyed. It was first noticed by Ducarel in his *Tour in Normandy*, published in 1767.

These tiles are now in the Museum of the Society of Antiquaries at Somerset House, having been presented by Lord Henniker. Two specimens are here given<sup>5</sup> (Figs. 60, 61). It is now generally admitted by antiquaries, and indeed the style of decoration sufficiently shows, that they are not anterior to the 13th century.

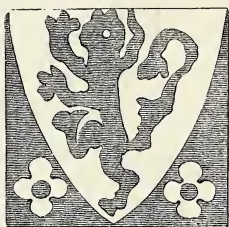


Fig. 60. Norman Tile.

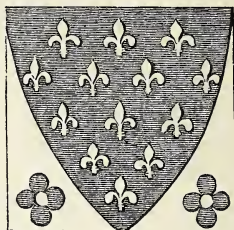


Fig. 61. Norman Tile.

In the 16th century we find the tiles of the Château of Ecouen, already described.<sup>6</sup> Those of the Château d'Anet,<sup>7</sup> near Dreux, remarkable for the brilliancy of their colours, were probably of Italian manufacture, and those of the Château de Madrid<sup>8</sup> were the work of Girolamo della Robbia.

<sup>5</sup> Twenty of these tiles, which were taken up in the summer of 1786, are figured in the 'Gentleman's Magazine,' vol. lix. p. 24. They are now at Mavesyn Ridware, Staffordshire, in a sepulchral

chapel belonging to the Chadwick family.

<sup>6</sup> See pp. 93 and 96.

<sup>7</sup> Built 1552.

<sup>8</sup> Built 1530.

## CHAPTER VII.

## GERMAN, DUTCH, AND FLEMISH POTTERY.

Pottery of Nuremberg and the Franconian district—German majolica—Specimens at Paris, Dresden, &c.—Its stove tiles—Potteries of the Rhine, Frankenthal, Höchst, and other manufactories of Lower Saxony—Pottery of Holland; early supplied England—Dutch tiles—History of Oriental Delft ware—Collections—Tobacco pipes—Pottery of Switzerland—Stone ware of Cologne—Greybeards—Fine stone ware of the Rhine—Jacqueline of Hainault—Apostles' mugs—Flemish stone ware, or Grès Flamand—Huyvetter and other collections—Böttcher ware.

## SOFT POTTERY—GERMANY.

GERMANY lays claim to the discovery, as early as 1278, of a glaze, by a potter of Schelestat in Alsace, whose name does not appear, though it is stated that he died in 1283.<sup>1</sup>

The fabrics of Ratisbon, Lands-hutt, and especially Nuremberg (Fig. 62), show a high degree of perfection in the glazing and colouring, which is

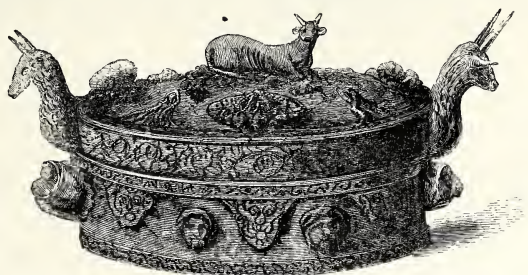


Fig. 62. Tureen. Nuremberg. (Marryat Coll.)

not less varied and brilliant than in the enamelled ware of the Arabs and Italians.

The fine green glaze, the number and variety of complicated ornaments with which it is overlaid, its lightness and good work-

<sup>1</sup> M. Brongniart states ('Arts Céramiques,' tom. ii. p. 98) that in the 'Alsatia illustrata' of Schœpflin occurs the following passage:—"Ars figulina quoque Selastadio sua debet augmenta, seculo enim xiii figulus hujus urbis vasa fictilia primus vitro induxit ut Annales Colmar testantur;" and in a note, "An. mcccxxxiii. quo figulus hic anonymus decessit." All the other works repeat this same passage.

We find only in the 'Annales Do-

minicarum' of Colmar, published by Ursticius in his collection 'Scriptorum Rerum Germanicarum,' a passage in reference to the events of 1283, which states that "Obiit figulus Stezlstatt qui primus in Alsatia vitro vasa fictilia vestiebat."

M. Brongniart goes on to state that a lead glaze was employed at Pesaro in 1100; and that it was used shortly after in France is proved by the tiles found in a tomb at Jumièges, bearing date 1120.



manship, constitute the distinctive character of the pottery of Germany.<sup>2</sup>



Fig. 63. German Enamelled Basket.  
(Marryat Coll.)

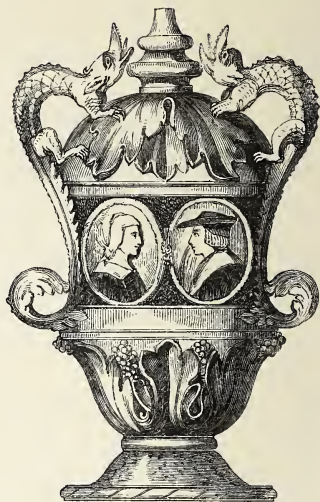


Fig. 64. German Ornamented Vase.  
(Sauvagnet Coll.)

In the Royal Museum at Dresden there is a splendid specimen of old Nuremberg manufacture, a pitcher of green glaze, with a medallion containing a Scripture subject in relief, of exquisite modelling, for which the Nuremberg artists were celebrated. It bears the date of 1473. There is also a specimen in Earl Gosford's collection; another was sold at the sale of the late Mr. Windus, in March, 1855.

Nuremberg introduced the manufacture of majolica into Germany. Hirschvögel, an artisan of that city, travelled into Italy in 1503, and went to Urbino, where he learned the art of enamelling pottery.

<sup>2</sup> Throughout a large part of North Germany, especially Brandenburg and the lands bordering on the Baltic, the potter's art was not limited to the manufacture of portable vessels. Terracotta, moulded and glazed, was employed for architectural purposes throughout a large district where stone was scarce and costly. Both the exterior and interior of buildings in Danzig, Lubeck, Rostock, Wismar, and Stralsund, and even the reeded piers of the churches, are formed of moulded brick, dating from the fourteenth century. The fronts of the houses are varied with glazed and unglazed moulded bricks, and elaborate

Renaissance ornaments are executed in this manner, covered with a green glaze, dating from the middle of the sixteenth century. Luneburg is rich in examples of this variety of the art, where the spire of the principal church is of terracotta open work, and the chief houses are protected in front with posts, bearing coats of arms of their owners, of the same material. At Brandenburg the transepts of the Church of St. Katherine have immense screens of rich open tracery of clay baked and glazed, in colour dark green, with statuettes of the same, in niches. The date of this church is 1401.

He returned in 1507, and established the first manufactory of majolica; but sculpture and carving being more congenial to his taste than painting, the works he produced are ornamented in relief, and not painted upon a flat surface like the Italian ware. The manufacture ceased after his death. There exist two fine specimens of this ware; one in the collection of the King of Bavaria, the other in that of the heirs of the late M. Campe, bookseller, at Nuremberg.

Some large and fine pieces are mentioned by M. Brongniart, upon which, among other personages, is represented the Emperor Maximilian I., who died in 1519.

Thus the manufacture of enamelled pottery, which originated in Italy, flourished chiefly in Franconia; and the classical taste of Italy, grafted upon the native Gothic, produced a quaint and curious description of pottery peculiar to this manufacture. Enamelled soft pottery, of various colours, with subjects and ornaments in relief, after the style of Palissy, was also made in Franconia (Figs. 63 and 64). The costume of the figures indicates the sixteenth century; it is therefore anterior to the pottery of Saintes and the Tuileries.<sup>3</sup>

The potters of Nuremberg were likewise celebrated for glazed tiles of great size, used for covering stoves. Of these many fine specimens exist. In the Castle of Nuremberg there is a most remarkable collection of large ornamental stoves. They are composed of slabs, 27 inches by 25, and enriched with ornaments and figures in bas-relief, of a fine character, after the school of Holbein. The prevailing colour is deep copper-green, sometimes blended with brown and yellow. They bear the date of 1657. A specimen of one of a set of tiles used for covering stoves is here given (Fig. 65), from the collection of Mr. Barron.

There are two small slabs of the same period in the Museum



Fig. 65. German Stove Tile. (Barron Coll.)

<sup>3</sup> Brongniart, *Traité des Arts Céramiques*.

at Sèvres.<sup>4</sup> The figures are white, upon a ground of varied brilliant colours. One has the hair gilded—a style of ornament very rare in this kind of pottery.



Fig. 66. Vase. Höchst. (Marryat Coll.)

The ware of a later period is generally of very elaborate workmanship—bears (Figs. 67, 68), deer, and the various animals of the country being frequently introduced, and forming the piece itself, such as inkstands, drinking-mugs, &c.

Upon the Upper Rhine, where the material was abundant, many potteries existed, particularly those at Strasburg and Frankenthal, belonging to Hanüng, which were converted in the beginning of the eighteenth century into porcelain esta-

blishments: the mark (M. 59) is in blue. The paste is coarse and of a bad colour. It is generally decorated with red flowers. This ware is often to be met with in France, where it is designated by the dealers as “Poterie du Rhin.” A very fine enamelled pottery was made at Höchst, on the Maine, at a manufactory belonging to Geltz, a merchant of Frankfort. This was in 1740 also converted into a porcelain establishment. The prevailing colour of this fabric was green or blue.

M. 59

In the Museum at Sèvres there is a remarkable dish of Höchst manufacture, a drainer (égouttoir) of oblong form. The writer has a pair of covered vases (Fig. 66) with white figures in relief, in the style of Wedgwood’s cameos, upon a dark blue ground. The mark (M. 60) upon this ware is the wheel.<sup>5</sup>



M. 60.

<sup>4</sup> These slabs came from an unique stove in the Castle of Nuremberg. The vacancies caused by their abstraction have been filled up by tiles of modern manufacture.

<sup>5</sup> The arms of the electoral see of

Mayence are—Gules, a wheel with six spokes argent, first assumed by Wittigis, Archbishop of Mayence, who was the son of a wheelwright, that he might always bear in remembrance his origin.





Fig. 67. German Drinking Cup. (Palliser Coll.)



Fig. 68. The same, in profile.

At Cologne also a fine enamelled ware was made. At Popplesdorf, near Bonn, there exists a manufacture of fayence, which is known by the mark of an anchor (M. 61).

Lower Saxony produced the coloured enamelled wares with a black glaze. Drinking-vessels, in the shape of truncated cones, and ornamented with sculpture, were made at Mansfeld. Hopfer, a celebrated engraver of Ratisbon, gave many designs for these decorations.



M. 61.

The manufacture of majolica (according to Van Keiss's Report on the Manufactures in the Imperial States) extended to Wagram, and various other towns in Hungary and Transylvania, as well as Austria. The workmen employed were called *Krügler* (juggers).

#### HOLLAND.

Delft and the adjacent towns in Holland were early renowned for their proficiency in the Ceramic art. Haydn, in his 'Dictionary of Dates,'<sup>6</sup> states that pottery was made at Delft as early as 1310. "The importation of the earthenwares of Holland or the Low Countries into England, as early as the reign of Henry IV., appears by the compotus for collecting a subsidy on foreign goods in the port of Hull, when the cargo of the ship "Skenkewyn, de Durdragt," appears to have consisted of glass, patten-clogs, with paving-stones, earthen vessels, and images."<sup>7</sup>

We also learn that some "immense Delft ware dishes" were given by Philip of Austria, Governor of the Netherlands, to Sir Thomas Trenchard in 1506.<sup>8</sup>

<sup>6</sup> Lond. 1845.

Journal, vol. iv. p. 81.

<sup>7</sup> Frost, Notices of the Early History of Hull, quoted in the Archæological

<sup>8</sup> See ORIENTAL PORCELAIN.



A manufactory of tiles early existed in Flanders, from whence they were imported into England. A tile from Holnaker House, Chichester, has inscribed upon it in Flemish, “*Die tijt cort, wacht na loud*”—“The time is short, wait for the knell.” In the reign of Henry VIII. paving-tiles of green and yellow were imported from Flanders for Christ Church, Oxford, and Hampton Court Palace. The Dutch Delft tiles used for lining fireplaces, dairies, &c., are too well known to need any particular description. They are remarkable for the beauty of their colour and glaze, and are certainly the finest specimens of this kind of pottery. They seem to have come into fashion in England about 1625.<sup>9</sup>

The war of independence with Spain, which resulted in the separation of Holland from the Low Countries (1579), greatly impeded the progress of the manufactures of the latter, while it enriched the former to an incredible extent and gave great impetus to its commerce. A new epoch in the history of the Ceramic productions arrived, in which the city of Delft stood so pre-eminent as to receive in consequence the title of “The Parent of Pottery.”

The articles manufactured were chiefly copied from the old Japan porcelain, both in form and colour. The exclusive communication which the Dutch so long enjoyed with Japan had rendered them possessors of numerous specimens of Oriental ware many years before it was known to the rest of Europe, as will be readily admitted by those who have visited the cabinets in the Mauritshaus at the Hague. Thus, early familiarised with the quaint forms and devices of the Japanese, the Dutch were led to introduce them into their home manufacture. The three-ringed bottle, the tall and shapeless beaker, and the large circular dish may still be seen in most collections of Dutch delft; and so admirably do they imitate both the pattern and blue colour of the originals, that nothing short of the touch and a close inspection will suffice to detect the difference.

This pseudo-Oriental ware was covered with a glaze or enamel of great beauty, of a bluish tinge, presenting a smooth and even surface, allowing paintings, chiefly blue in imitation of the Oriental, to be placed without impairing the brilliancy or distinctness of the colours. Marl or sand was mixed with the clay, in order to lessen the contraction in the baking, which also gave a thinness and lightness, as well as hardness, to the fabric, which had not been hitherto attained in any manufacture. Thus was produced a ware equal in appearance to Oriental porcelain, and at a price attainable by the public at large.

<sup>9</sup> Some curious passages occur in the Travels of Sir W. Brereton of Cheshire, edited by Mr. Hawkins for the Chetham Society, relating to these tiles, or “painted stones,” their prices, devices &c., in pp. 59, 66, 69.

Reinier Boitet, in his 'Description of Delft,'<sup>1</sup> writes:—"One of the principal branches of industry at present consists in the manufacture of a kind of porcelain which nowhere in Europe is made of such fine quality and so cheap. For some years indeed porcelain has been manufactured in Saxony, and also at some places in France. The former is finer than that made at Delft, but more expensive likewise, and therefore not so much in general use; whereas the Delft porcelain, on account of the more moderate price, is more saleable; and it is sent not alone to most places in Europe, but even to Asia also. The clay of which it is made comes from the neighbourhood of Maestricht, and is purified in Delft by divers processes. Besides larger articles for general use, complete services are made here, ornamented with escutcheons, as they may be desired, beautifully gilt and painted, almost equal to the East Indian in transparency, and surpassing such in the painting. Many persons of property have such sets with their escutcheons made here, which then pass for Japan or Chinese porcelain."

The success which attended this manufacture was unexampled. Its reputation, according to Von Bleyswyck, was so great, "that it was so famous, not only in these provinces, but also in Brabant, Flanders, France, Spain, and in the East and West Indies, that in a few years twenty-eight potteries were established in Delft alone; the number afterwards was increased to thirty. But these, like all similar establishments, had their term of prosperity; for in 1702 the number had decreased to twenty. In another twenty years six more were given up. In 1808 six only were in existence, and in 1849 we are informed that only two remained. The hard-paste wares of Wedgwood were found to be as superior to those of Delft as the latter had been to the soft wares of the preceding epoch. This naturally caused the decline of this celebrated production, which now gave place to the English wares." Macpherson, in his 'Annals of Commerce,' writes under date 1765—"Formerly we ate all our meat off plates made at Delft in Holland, now the Dutch generally use our Staffordshire ware. The increase of import of this ware since 1760 into Holland and the neighbouring countries has been surprisingly great."

The manufacture of Oriental delft was also introduced into England by Dutch potters. It is therefore difficult to distinguish one from the other. Lambeth and Fulham appear to have been the sites of their establishments.

Another curious branch of Delft manufacture was that of dinner services with dishes and covers made in the forms of and painted to

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<sup>1</sup> Amsterdam, 1667.

resemble birds, animals, and vegetables, such as are usually served at table. The imitation was extremely perfect. It was the custom to have in the old German palaces a china room, as it were, but representing a kitchen, the walls lined with painted tiles, dressers and shelves holding plates and pieces of Oriental delft, and a large stove also ornamented with tiles, with a dinner service of this ware laid out in the style of a grand banquet. This arrangement, though not very satisfying to an empty stomach, has nevertheless a very striking and singular effect.

Rooms thus fitted up are yet existing at Tieffurt, a hunting-seat of the Grand Duke of Weimar, also at La Favorite, thus described by Howitt, in his 'Rural and Domestic Life in Germany,' in which he gives us the following singular picture of an old feudal mansion, still existing, fitted up a century and a half ago:—"The old palace of La Favorite, about six miles from Baden Baden, was built by the famous Sybilla, wife of the Margrave of Baden, the friend of Prince Eugene, and his fellow champion against the Turks. It is more like an old house in a romance than one in real life, and its present desertion, and some traces of decay, give it a more lively touch of interest. The furniture comprises splendid pieces of china. The walls are lined with fine porcelain tiles. There are numbers of noble china jars, brought by the good Margraf Wilhelm out of Turkey. In the corners of the room are large projecting fire-places, the front of the chimney running up in a retreating pyramidal style, covered with porcelain<sup>2</sup> tiles, and ornamented with all sorts of figures standing upon them. The kitchens are not less curious. These are full of schrank, or cupboards, filled with old glass and china. Here, too, you have a curious old china<sup>3</sup> dinner service; many of the dishes with the covers being in the form, and painted exactly to resemble the particular bird or beast which was served up in them. Accordingly, you have turkeys, peacocks, fish, a boar's head, ducks, partridges, pheasants, and a variety of others. There is a large figure of a Chinese Mandarin seated on the dresser, whose hands and feet, when laid hold of, come out as drawers; the whole figure, in fact, constitutes a spice cupboard. Similar things the visitors to the Japanese Palace at Dresden have seen, but here they do not make part of a mere collection of china—they make, on the contrary, a characteristic part of the furnishing of a singular house, and are regarded with a different feeling."

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<sup>2</sup> Dutch tiles, not porcelain.

<sup>3</sup> Not porcelain, but delft, of which indeed the greater part of what is here called china really consists; a common

error, which persons not cognisant of the distinction between these substances are apt to make in their descriptions.

The Delft ware is so well known as to need little description ; its perfection consists in the clearness and brightness of the colours without the outline running into the glaze. Some specimens exhibit fine paintings. At Strawberry Hill twelve earthen plates are mentioned by H. Walpole (1753-74) in blue and white delft, painted with the Twelve Signs of the Zodiac by Sir John Thornhill in August, 1711, bought at Mrs. Hogarth's sale;<sup>4</sup> also a very fine and large delft dish with the story of Abraham's dismissal of Hagar in the centre, several groups of figures in compartments, and flower border, dated 1698, with various other specimens of pure delft.



Fig. 69. Delft Vase, Hampton Court. (Marlborough House.)

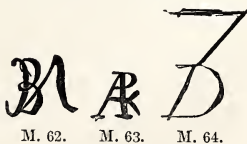
The Museum at Sèvres possesses a large dish, in the centre of which is a landscape with figures and animals, after Berghem. This is considered one of the finest specimens known of the productions of Delft of the 18th century. There are other specimens which show the talent of the Dutch manufacturer in imitating in a common material the porcelain of China and Japan.

The Japan Palace contains large jugs, plates, and dishes of old delft ware painted with the electoral arms of Saxony at the beginning of the 17th century.

Two fine specimens of delft from Hampton Court, the property of her Majesty, were exhibited at Marlborough House. One, an ewer, 2 feet 6 inches high, with handle formed of twisted serpents, standing on a square base, supported by grotesque lions 15 inches high ; the ground white, with blue flowers.

The other was a large vase and cover 3 feet 2 inches high, of grotesque form ; three rows of small spouts for flowers, attached ; the pattern blue, on white ground ; an escutcheon, with armorial bearings and motto, and the cypher W. R. This piece (Fig. 69) appears to have been made for William III. of England.

A great variety of marks (M. 62, 63, 64) are found upon this ware, of which M. Brongniart gives nineteen. They however possess little comparative interest. He also states that he was assured that the pieces made at Delft itself during the 16th century were marked with



<sup>4</sup> Sold for 7*l.* 7*s.* These were of Dutch-fabric, though painted by Sir J. Thornhill.



an R crossed by a sword, but after that period no mark was affixed.

Many Chinese pieces of porcelain imported into Holland were painted or "doctored" at Delft, whence arose the mistake of porcelain having been made there from materials imported from China at the period of the 17th century.

After the decay of their Delft fabrics in the 17th century the manufacture of tobacco-pipes, introduced from England, became, as well as imitations of fine English wares, a great source of employment to the Dutch and German workmen. These were, in the following century, made in various places. Count Marcolini, in 1784, founded, at Hubertsberg, in Saxony, a manufactory which produced articles nearly equal to the English. Others were established at Gotha.

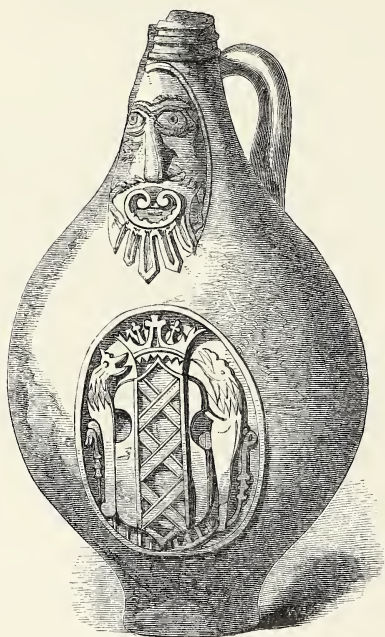


Fig. 70. Flemish Greybeard, found at Westminster.



Fig. 71. Greybeard. Lincoln.

In the report of the British Consul at Ostend, made in 1765, there is recorded a curious instance of Dutch stratagem. A manufactory of tobacco-pipes had been set up in Flanders which the Dutch wished to ruin. This they might have effected by a very large importation of the article, but the high duty rendered that expedient too expensive; they therefore loaded a large ship with

pipes, and purposely wrecked her near Ostend. Agreeably to the marine laws of that city, the cargo of pipes was landed, and sold there at such low prices, that the new manufactory at once sunk under the blow.<sup>5</sup>

There does not appear to have been any enamelled pottery made in Switzerland earlier than the 18th century, when a manufactory was carried on at Zürich by Nogeli, which has since been converted into a porcelain establishment.

#### STONE WARE (GRÈS CÉRAMÉ).<sup>6</sup>

Stone ware is divided into common and fine: both are sometimes highly ornamented with subjects in relief, and coloured, but the latter is distinguished by the superior composition of its paste.

#### COMMON STONE WARE.

The earliest notice we have of common stone ware is of its importation from Cologne in the 16th century. In one of the Lansdowne MSS. mention is made that in the year 1581 "the potts made at Cullein, called drinking stone potts, were first imported into England by Garrett Tynes of Aken, or Acon (Aix-la-Chapelle), who had previously supplied the Low Countries." These importations, which had doubtless long previously taken place, were continued, and stone ware for the use of England was supplied chiefly from the Low Countries, until the Spanish war interrupted the supply, when potters, having immigrated, established manufactories in this country.

The stone pots with a bearded mask on the neck, known as greybeards (Figs. 70, 71), are mostly of Flemish make, and imported. A vessel of this kind <sup>7</sup> was lately dug up on the site of the old gardens of Westminster Abbey.<sup>8</sup> It is about 8½ inches in height, and is 16¼ inches in circumference. The shape is elegant, but the earthenware coarse, and of a mottled ruddy-brown cast, and the design rudely executed. Immediately under the neck of the vessel is a grotesque mask, and a medallion enclosing the arms of Amsterdam. The handle is broad and plain.

<sup>5</sup> Macpherson's 'Annals of Commerce.'

<sup>6</sup> M. Brongniart has added to the name *grès* the epithet *céramé*, in order to distinguish this pottery from the sandstone or quartz rock, which bears the same name (*grès*).

<sup>7</sup> Greybeard was also an old-fashioned name for an earthen jar for holding

spirits. "And, wife, ye may keep for the next pilgrim that comes over the grounds of the greybeard, and the ill-baked bannock which the children couldna eat." — Scott's 'Monastery,' chap. ix.

<sup>8</sup> The figure is from the 'Illustrated News' of May, 1850.

The jar (Fig. 71) found at Lincoln is also a greybeard. These vessels were called in the reign of James I. "Bellarmines," in derision of Cardinal Bellarmine,<sup>9</sup> and in compliment to the king; Bellarmine's celebrated letter,<sup>1</sup> in which he sought to detach the English Roman Catholics from their oath of allegiance, having called forth a rejoinder from the pen of the royal author.

#### FINE STONE WARE.

Holland, at an early period, excelled in making fine stone ware, of which that of the 16th century is unequalled in quaintness of form, richness of ornament, and in the colour of the enamel employed. The most ancient are the finely-sculptured vessels



Fig. 72. Jacobus Kannetje.  
(Marryat Coll.)



Fig. 73. Jug. Brown Stone ware of the Rhine.  
(Marryat Coll.)

called Jacobus Kannetje (French, *cannette*) (Fig. 72), which were made upon the Lower Rhine. Jacqueline, Countess of Hainault and Holland,<sup>2</sup> after her abdication in 1433, and retirement to the

<sup>9</sup> Ben Jonson, in his play of the 'New Inn,' calls these bearded jugs Bellarmine, or a Conscience.—Vol. viii. p. 44.

<sup>1</sup> "De Potestate Summi Pontificis in Rebus Temporalibus," against Barclay, condemned in 1610 by Act of Parliament.

<sup>2</sup> The most lovely, intrepid, and talented woman of her time. She was born in 1400, and was daughter and heiress of William IV., Count of Holland and Hainault, in accordance with whose wishes she espoused John Duke of Brabant, cousin-german to the Duke of Burgundy, notwithstanding her uncle,



Castle of Teylingen, near Leyden, is said to have employed her leisure in the superintendence of this manufacture, and to have thrown many flasks of this pottery into the Rhine,<sup>3</sup> that they might in after ages be deemed works of antiquity. This pottery is of a white-yellowish colour, without any glaze, and delicately ornamented, with Scriptural or allegorical subjects made in relief by the impression of copper moulds.<sup>4</sup> In the *Kunstkammer* at Berlin

John of Bavaria, Bishop of Liège, surnamed the Pitiless, who coveted her rich dowry, had demanded her hand. Although the father of Jacqueline had replaced him in his authority at Liège, this cruel and ungrateful prelate invaded the province of Holland, and in revenge for the refusal of his suit, supported by the faction of the *Kaabeljauws*, proclaimed himself sovereign, and compelled Jacqueline to constitute him her successor, in case she died without issue, and further, by a sum of money, bribed her husband to make over to him the government of the states of his wife for twelve years. At this base and treacherous conduct Jacqueline was justly indignant. She was, in fact, a princess of a masculine spirit, and uncommon understanding; the Duke of Brabant a combination of weakness, cowardice, and tyranny. These causes had inspired her with such aversion to him, that she determined to dissolve the marriage, and applied to the Court of Rome; but impatient to effect her purpose, and anxious to escape from a series of domestic persecutions, she made her escape into England, and threw herself upon the protection of Henry V.

Humphrey, Duke of Gloucester, generally designated as "the good Duke Humphrey," induced as well by the charms of the countess herself as by the prospect of possessing her rich inheritance, offered himself to her as husband, and without waiting for a papal dispensation they entered into a contract of marriage, and the Duke of Gloucester immediately attempted to put himself in possession of her dominions. Philip of Burgundy, surnamed the Good, from motives of personal aggrandisement marched troops to the support of his relative, the Duke of Brabant, and as the Duke of Gloucester persevered in his purpose, a sharp war was kindled in the

Low Countries. The forces of Jacqueline and Duke Humphrey were at first successful, but at length the allied English and Zealanders were signally defeated at Brouwershaven, by the Burgundian forces. The Duke of Gloucester fled to England, and left Jacqueline exposed to the resentment of her implacable enemies.

On the refusal of Pope Martin V. to sanction a divorce, Duke Humphrey married Eleanor Cobham, and Jacqueline was carried prisoner to Ghent.

In spite of these reverses, her courage did not fail her. She gained over her guards, escaped in man's attire, and reached her palace at the Hague. Her presence in her capital re-animated her partisans, and on the death of her uncle, the ambitious Bishop of Liège, 1425, she again recovered possession of Holland. Soon after the Duke of Brabant died, and his widow was again attacked by Philip. Jacqueline defended herself with great bravery at the head of her troops, but she was obliged to submit, and declared the Duke of Burgundy her heir. Contrary to a compact to which Philip's tyranny had forced her to consent, she married Francis van Borselen, Stadtholder of Holland, and her subject. Philip, being advised of this, arrested Borselen, and condemned him to death. To save her husband's life, Jacqueline freely gave up all her dominions to Philip, and in 1433 retired to a private station. She died at the Castle of Teylingen, 1436, at the early age of 36, and was buried at the Hague.

<sup>3</sup> This tradition probably owes its origin to an old custom in Germany, of flinging away, after a pledge, the glass or vessel, which could not be used again without dishonouring the subject of the toast.

<sup>4</sup> Brongniart, *Traité des Arts Céramiques*, tome ii.



is to be seen a fine specimen of this ware, a flask, which had been presented to Luther by the



Fig. 74. Apostles' Mug. (Marryat Coll.)

town of Eisleben. Teylingen, Arnheim, and the adjacent places, having the advantage of the naturally fine sand of the soil to mix with the slime of the Rhine, produced a much superior pottery to that of Cologne and the places upon the Middle and Upper Rhine, where the material is not found so pure. These latter wares, therefore, though of similar

character, are distinguishable by a brown or reddish colour. (Fig. 73.)

The stone ware jugs of this period have ornaments in relief, occasionally Scripture subjects, or the heraldic bearings of the electors and princes of Germany, for whose states they were probably made; also various patterns and devices, with the place and date. Upon many are inscribed mottoes of conviviality, or of affection and remembrance. Many pieces appear to have been presented upon certain occasions, such as birthdays, marriages, &c. For example, the inscription here copied appears to refer to the anniversary of a new year, and to have been presented by a husband to his wife Margaret:—"Twelve months have passed. Well, let us go on, Margaret, and commence afresh a new year. 1578."<sup>5</sup>

The pieces called Apostles' Mugs (Fig. 74), from having upon them the figures of the Twelve Apostles, and other utensils, with figures and ornaments in relief, enamelled with various colours (Fig. 75), sometimes of a beautiful turquoise, were made in Franconia about 1540.

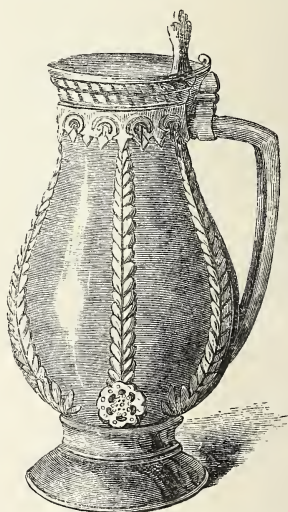


Fig. 75. German Jug, enamelled. (Marryat Coll.)

<sup>5</sup> "12 monat sind gethan. Wohlauf. Gred (Margarethe!) wir fangen widerum an. Anno 1578."



Fig. 76. Jug. Grès Flamand.  
(Huyvetter Coll.)



Fig. 77. Vase. Grès Flamand. (Huyvetter Coll.)

The Flemish stone ware, or Grès Flamand, is an early production of Flanders. It is striking in appearance from its beautiful blue colour, its quaint forms, and rich ornaments. (See coloured plate, No. 2.) It was generally glazed by salt. This is the "poterie de luxe" of the best age of German manufacture, which extended from 1540 to 1620. After this period the art appears to have been lost altogether; at least nothing but articles of the most inferior kind has since been produced. This is probably in part owing to the introduction of Oriental porcelain.

No complete collection of German pottery exists in Germany, though fine individual specimens are to be met with in most of the general collections of antiquities. Among these may be enumerated those in the Löwenberg near Cassel, in the Westphalian Museum at Minden, at Tieffurt, a royal hunting-seat near Weimar, and in the Royal Museums at Berlin, Dresden, and Munich; besides those contained in many excellent private collections, particularly at Nuremberg and the Castle of Arensburg.

At Ghent there existed a fine collection of German and Flemish pottery, formed by the late Mr. Huyvetter, lately sold by his family. A selection of the choicer specimens were engraved and privately

printed.<sup>6</sup> Besides a fine collection of old German, it contained 250 specimens of other pottery, of the best period, of every variety of form and character, and was particularly rich in the Grès Flamand, many of them unequalled in beauty and form. Four of them are here figured (Figs. 76, 77, 78, 79).

The specimens, from their high quality, sold for enormous sums. A large Grès Cérame jug sold for 100*l*. The best specimens were purchased for the Musée de l'Hôtel de Cluny, or by the Belgian collectors.

There was a large collection of this stone ware at the Bernal sale, but the specimens not being very remarkable, the competition was not so great as for most other articles in the sale, and the prices obtained were by no means extraordinary. The specimen (Fig. 80) here figured was purchased for 18*l*. by the British Museum.

Böttcher ware is more particularly described in the introduction to the Meissen porcelain manufactory. It is chiefly an imitation

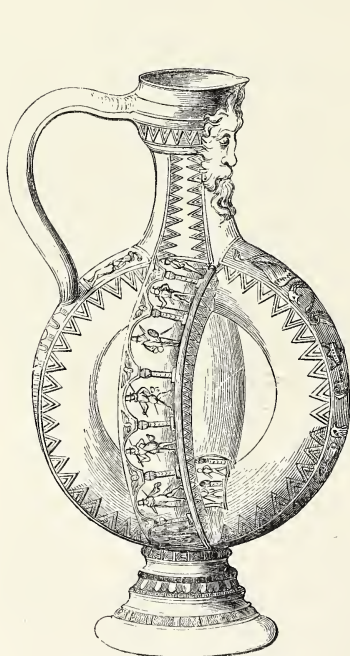


Fig. 78. Jug. Grès Flamand.  
(Huyvetter Coll.)

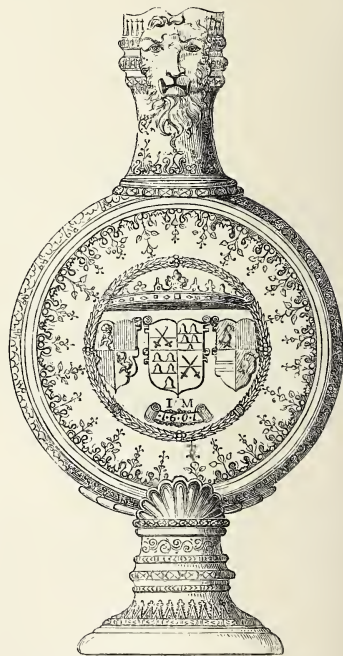


Fig. 79. Flat Jug. Grès Flamand.  
(Huyvetter Coll.)

<sup>6</sup> The woodcuts here given are copied from that work.



of the Chinese buccaros and the lacquer ware of Japan, sometimes gilded, but not fixed by fire. It was first called "red porcelain," but it is merely a fine stoneware, though its production was the first step towards the discovery of real porcelain in Europe. There were several specimens of Böttcher ware in the Bernal sale. A globular teapot, with silver mountings, sold for 16*l.*; and a pair of cups and saucers, red, with Chinese figures, was purchased for Marlborough House for 4*l.* 10*s.*



Fig. 80. Blue and White Grès Pilgrim's Bottle. (Bernal Coll. British Museum.)



## CHAPTER VIII.

## ENGLISH POTTERY.

Ancient pottery — Celtic — Roman — Saxon — Paving tiles — Mediæval pottery — Scarcity of decorative wares in England — Queen Elizabeth — Lead-glazed pottery — Specimens in various collections — Flask with royal arms — Tygs — English delft — Stoneware — Its early importation into England — “Shakespeare’s jug” — History of the Staffordshire Potteries — Their great extension under Wedgwood — His life and productions — Manufactory at Lambeth — Fulham — Bristol — Leeds — Liverpool — Lowestoft — Nottingham — Mr. Place’s ware — Tobacco-pipes.

IN describing the fictilia of England, we shall first of all give an account of the various kinds of Pottery which have been in use, and then proceed to the history of the principal manufactories in which most of these kinds were made.

## ANCIENT POTTERY.

The history of the more ancient varieties of earthenware made or discovered in England can scarcely be considered a legitimate portion of our subject; we shall not therefore enter into it at any length, trusting that it will receive a more extended notice in Mr. Birch’s ‘History of Ancient Pottery.’

The earliest specimens of British earthenware must be sought for in the tumuli or barrows, to which their preservation is in some measure owing. They are sun-baked urns, in which were enclosed the burnt ashes of the dead. It is not certain whether they were deposited by the Celtic races, or whether they are the relics of still more ancient tribes. They are generally of a pale colour, and ill baked. Some of them are richly ornamented with zigzag and other patterns; this is more particularly the case with the urns found in Ireland and the north of Britain.

On the occupation of England by the Romans, they did not fail to introduce their arts and manufactures, including the making of pottery. The remains of their kilns may still be traced at Caistor in Northamptonshire, at Lincoln, in the Upchurch Marshes in Kent, and in the New Forest. The wares produced at these manufactories may easily be distinguished from each other. The richest ornamentation is to be found on the Caistor pottery. The

*pocula* or drinking-cups made there were often ornamented with scrolls or animals in relief (Fig. 81),<sup>1</sup> and even with human figures and chariot-races. It is not unlikely that some of these wares may have been exported to the continent.

The sites of Roman towns or villas are rarely disturbed without the discovery of numerous fragments of a bright red ware, commonly known as Samian. It has probably been so called from its similarity in colour and ornament to the pottery of Samos, and like it was employed by the ancients for their table-ware. It does not, however, appear to have been made in this country. The specimens found here so closely resemble those in continental collections, both in their designs and the names of the potters with which they are impressed, that they must evidently have been made in the same place as the latter. The discovery of moulds in the neighbourhood of the Rhine seems to indicate that most of the specimens were imported into England from Germany, though some few of superior style and execution appear to have been from Arezzo.

We have selected a bowl in the Museum of Practical Geology as a good specimen of the decoration employed on this ware. It

was discovered at St. Martin's-le-Grand, London, in 1845. On the inside is impressed the inscription OF VITAL, being the mark of the potter Vitalis (Fig. 82).

The Roman wares continued

probably in use after the Saxon invasion. Some, however, of the new settlers appear to have employed black urns of a peculiar form for sepulchral purposes. These urns, one of which is represented in

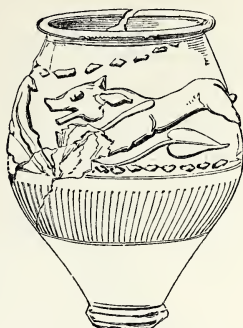


Fig. 81. Roman Drinking-cup. Caistor ware. (Museum of Practical Geology.)

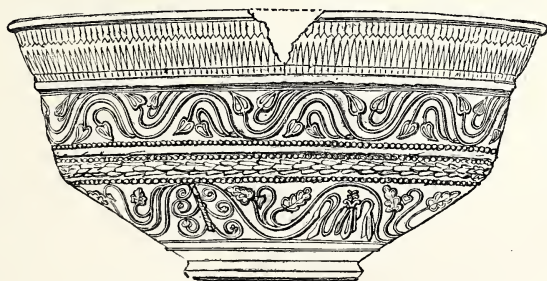


Fig. 82. Samian Bowl. (Museum of Practical Geology.)

<sup>1</sup> This vase, which is of a pale ware 4½ inches high. It was found in Cat-eaton-street, London, 1845.

Fig. 83, have not been turned on the lathe; the ornaments upon them are stamped, and exhibit considerable variety; some of the urns have ribs in relief. This ware is black throughout, having apparently been burnt in a kiln or hole in the ground, so covered as to force the smoke through the ware and discolour it. In their present state they do not appear calculated for any domestic uses.

With regard to the pottery made by the later Anglo-Saxons, our information is scanty. A



Fig. 83. Saxon Urn found in Norfolk.  
(British Museum.)

curious discovery was made a few years since at Soberton, in Hampshire. It consisted of a hoard of silver coins of Edward the Confessor, Harold, and William the Conqueror, which were enclosed in an earthen vessel. From the few coins of the latter king, the deposit must have taken place about 1066. The vessel was, however, unfortunately destroyed by the finders, and a small fragment of it, not more than an inch square, has

alone been preserved. It is now in the British Museum, and is of a yellow colour, coarsely made, and unglazed.

#### TILES.

The earliest specimens of decorative fictile ware which we possess subsequent to the Norman Conquest, are the ornamental tiles with which most of our churches and abbeys were paved. Yet none of them can be referred with certainty to a more remote period than the thirteenth century. From the great perfection that had then been attained, it is not improbable that some of the more rude specimens may belong to an earlier date. The tiles discovered in England are generally of better make and more elaborate execution than those on the Continent, and were no doubt of native workmanship.

Several modes of applying the ornamentation seem to have been adopted; the principal of which are the following:—

1. *Pattern in relief.*—They were made in a mould, and coated with an uniform green or brown glaze. These tiles were very ill-adapted for pavements, and may have been originally placed on

the walls. The earliest specimens have been found at St. Albans, and are of the thirteenth century. Numerous small tiles of the fourteenth century are met with in Norfolk; on these the patterns are in low relief. They appear to have been made at Bawsey, near Lynn. On one of the tiles (Fig. 84) is inscribed *Orate pro anima domini Nicholai de Stowe Vicarii*. In the seventeenth century,<sup>2</sup> tiles of this kind were in fashion in the West of England, some bearing as late a date as 1708.

2. *Pattern sunk*.—These tiles are generally ornamented with sunk patterns represented only in outline, and of the same colour as the tile. They frequently occur in Northamptonshire, Cambridgeshire, and the neighbouring counties, the patterns being chiefly roses and geometrical devices. The tiles themselves are occasionally cut out into geometrical forms. An elaborate pavement in this style still remains in Prior Crauden's chapel, Ely;<sup>3</sup> it appears to be of the fourteenth century. Another series of about the same date, but of different designs, may be seen in Shropshire and Cheshire. We have selected one of the former (Fig. 85), which is preserved in the British Museum. It is  $3\frac{3}{4}$  inches square. A third set of tiles of the same kind may be found in St. Patrick's Cathedral,<sup>4</sup> and other places in Ireland.

3. *Pattern inlaid*.—This is the most common variety of paving tiles. After the pattern had been impressed with a mould or block, the sunk portions were filled in with white clay, and the whole covered with yellow glaze, producing a bright yellow pattern on a rich brown ground.

The pavement of the magnificent abbey of Jervaulx, laid bare during the last century, exhibited a fine display of these tiles. It was chiefly composed of large square patches of different patterns, divided from each other by red and black chequered



Fig. 84. Tile. Pattern in relief. Kiln at Bawsey. (British Museum.)

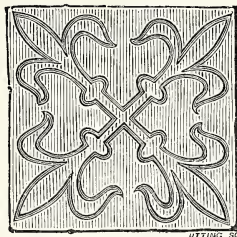


Fig. 85. Tile. Pattern sunk. Found in Shropshire. (Brit. Mus.)

<sup>2</sup> Relief tiles from St. Albans and the Bawsey kiln are in the British Museum. For those in the West of England see 'Glossary of Architecture,' under *Tiles*.

<sup>3</sup> Engraved in the 'Archæologia,' vol. xiv. pl. 28.

<sup>4</sup> See Oldham's 'Irish Tiles.'



bands ; up the middle of the church ran a strip of armorial tiles, differently arranged, and at various points were placed large circles, each composed of many hundred pieces, and forming a radiating pattern of stiff Early English foliage. This pavement, which is unfortunately now destroyed, must have had a very rich effect.<sup>5</sup>

Another fine pavement also of the thirteenth century is still preserved in the Chapter-house at Salisbury. It is a valuable example, and owes its merit to the mode in which it is put together, rather than to the ornaments themselves. The patterns are very few and simple ; but by disposing them in different ways, and separating them occasionally by green, black, and ornamented borders, a great variety of design is produced.

The finest and most elaborate tiles which have been discovered in England, or, as far as we know, anywhere else, are those from Chertsey Abbey, in Surrey ; their date is probably about 1270. They consist of round tiles, in which are subjects from Romances, enclosed in circular inscriptions. These are again surrounded by rich and elaborate borders.<sup>6</sup> Another fine series is to be found in the Chapter-house, Westminster, which still occupy their original site. They are likewise of the thirteenth century.



Fig. 86. Inlaid Tile,  
from Malmesbury  
Abbey.  
(British Museum.)

The tiles of the fourteenth century are very numerous, but not so fine as those of the preceding period. A small portion of a pavement of this date still remains at Malmesbury Abbey. It is published in Nichols's 'Examples of Decorative Tiles,' p. xvii., and consists of rich circles, with borders composed of squirrels and monkeys. One of the border tiles, now preserved in the British Museum, is represented in the annexed woodcut (Fig. 86). In the fifteenth century a manufactory at Malvern produced a large number of elaborate wall-tiles, with which the reredos in the Priory Church at Great Malvern was ornamented ; one of these tiles is dated 1453 ; another the 36th year of

Henry VI. (1456). The rich pavement laid down by Abbot Sebroke, in Gloucester Cathedral, no doubt proceeded from the same source.

<sup>5</sup> Several portions are engraved in Mr. Shaw in his 'Specimens of Tile Pavements.'

<sup>6</sup> These tiles are being published by

4. *Pattern laid on*.—In this variety, which rarely occurs, the pattern is produced by painting with white clay on a plain tile, and then glazing it. Specimens have been found at Witham Church, in Essex,<sup>7</sup> and at Malvern.

In the first three varieties which we have mentioned the patterns are formed with a mould, or stamp, probably of wood; so that many tiles are ornamented with identically the same pattern. Some of these patterns may be met with in churches far distant from each other, showing that the ancient manufactories must have supplied considerable districts. It is not unlikely that the large abbeys had their own kilns where the supply of clay would admit of it, and furnished the tiles required by the dependent churches or monasteries.

We are not aware that more than four of these kilns have been discovered. One for tiles in relief we have already mentioned as found at Bawsey, near Lynn, Norfolk. The three others were for inlaid tiles. The earliest of these, being of the fourteenth century, was discovered near Droitwich, in Worcestershire. Another, of the fifteenth century, was brought to light in 1833, near the Priory Church of Great Malvern. The third has been found near Great Saredon, Staffordshire, and appears to be of the sixteenth century.<sup>8</sup>

#### MEDIEVAL POTTERY.

The manufacture of ornamental earthenware does not appear to have been extensively practised in England<sup>9</sup> during the middle ages. We rarely find vessels of this material mentioned in inventories, which shows that they were either seldom employed at that

<sup>7</sup> There are two specimens from Witham in the British Museum.

<sup>8</sup> The best work that has appeared on tiles is that which is now being published by Mr. Shaw, who gives engravings of pavements as well as patterns. A good series of the latter may be found in Nichols's 'Examples of Decorative Tiles,' London, 4to., 1845. For Irish tiles see Oldham's *Ancient Irish Pavement Tiles*. For general observations, Mr. Way's paper in the *Gentleman's Magazine*, 1844, a paper by Rev. J. H. Hewett in *Transactions of Exeter Architectural Society*, vol. iii., and a communication from the Rev. Lord Alwyne Compton in the *Transactions of the*

*Northampton Architectural Society*, 1849.

<sup>9</sup> "Earthenware, although certainly made in England in the 13th century in the form of pitchers and jugs, does not seem to have been applied to the fabrication of plates or dishes. Probably the earliest instance of the use of the latter may be ascribed to the reign of Edward I., when certain dishes and plates of earthenware were purchased from the cargo of a great ship which came from Spain, and which, among other novelties, brought the first oranges which are known to have been introduced into England."—T. Hudson Turner's *Domestic Architecture in England*, p. 102.

period, or that they were considered too worthless to be taken into account.

One exception, however, may be alluded to: in several royal inventories mention is made of an earthenware vessel called a "Crusekyn,"<sup>1</sup> which appears to have been a small jug, in one instance white, and described as richly mounted in silver. It is however possible that these vessels may have found their way into royal inventories, on account of their precious mountings; or they may have been of some rare foreign manufacture, like the vases of Damascus earthenware which are mentioned in French inventories of the same period.

Pitchers and jugs of coarse earthenware appear however to have been used in royal and noble households down to a late period. In the payments made by the executors of Queen Eleanor, wife of Edward I., is an entry<sup>2</sup> of 8s. 6d. paid to Juliana the Potter for 300 pitchers, which were no doubt of earthenware, and were probably provided for the feast given to the poor on the anniversary of the Queen's death. Earthen vessels are also mentioned in the Regulations for the Household of Edward IV. (1461-1483),<sup>3</sup> and in the Household Book of Sir John Howard (15th century).<sup>4</sup> In the Household Book of the Earl of Northumberland (1512),<sup>5</sup> are directions to purchase leather vessels instead of earthenware, no doubt on account of the rapid destruction of the latter by breakage.

In the houses of the more wealthy, silver plate was principally used, and of this we find an immense quantity mentioned in wills and inventories. In the humbler dwellings, and at the

<sup>1</sup> Inventory of Edward II., 1324. "Un crusekyn de terre garni d'argent a covercle souz dorré od iij escucheons as cotes de diverses armes."—*Kal. and Inv. Exchequer*, iii. 128, 177, and 310. The latter is one "de terre blank" which belonged to Richard II. Others may be found in the notes to Mr. Way's 'Promptorium Parvulorum' under "Cruskyn."

<sup>2</sup> 'Manners and Household Expenses of England' (Roxburgh Club, 1841), p. 121. "Item Juliana La Potere pro cec piche-riis die anniversarii Regine viijs. vid."

<sup>3</sup> 'Regulations for Royal Households,' published by the Society of Antiquaries, 1790, p. 78. "Office of Picher House.—The chief yeoman of this office hathe in charge under the sergeant of sellar the

keepinge of all the pottes and cuppes of sylver, and leather tankardes and earth asshen cuppes," &c.

<sup>4</sup> 'Manners and Household Expenses of England.'

<sup>5</sup> "Whereas ertbyn potts be bought, that ledder potts be bought for them for serving for lyveries and meallys in my lord's hous." At an election feast of the Drapers' Company, in 1522, earthen pots were used for ale and wine, gilt cups being employed "for red wine and ipoceras." So late as 1663, Pepys ('Diary') mentions drinking out of "earthen pitchers," sitting at the merchant stranger's table at a Lord Mayor's feast.—Chaffers on 'Mediæval Pottery,' *Journal of Archaeological Association*, vol. v. p. 22.

inferior tables in great houses, pewter was employed as a substitute.

The introduction of stoneware in the sixteenth century, and of Oriental porcelain and its imitation delft ware shortly afterwards, and last, not least, the superior cleanliness of the Staffordshire earthenware, gradually expelled pewter dishes and plates, though it is but recently that they have entirely done so. The skill and excellence of the English artisans consisted in the manufacture of silver and other metals. Of this instances are recorded in the 'Correspondence' of La Mothe Fénélon, the French Ambassador at the Court of Queen Elizabeth, and in the 'Travels' of Hentzner, who visited England in 1598. Both describe in glowing colours the silver plate which adorned the buffets, as well as the magnificent furniture and decorations of the palaces of that sumptuous queen, but not one word is said about pottery vessels, so that we may assume that their employment was not extensive.

Still, notwithstanding this great display of plate, it would not appear that Queen Elizabeth's table was by any means "bien monté," as in 1592 the daily and ordinary service consisted of trenchers and white wooden cups served to the Queen and her officers, as appears from the "expenses of bottles, jugs, &c. for the Queen's drink." The drinking vessels also seem to have consisted mostly of the leathern bottles in general use at that period, by the following quotation from Lansdowne MS., No. 69:—"Leathern cups,<sup>6</sup> 'small jacks,' we have in many ale-houses of the City and suburbs, tipt with silver, besides the great black-jack and bombarts at the Court, which when the Frenchmen first saw, they reported at their return into their country, that the Englishmen used to drink out of their boots."

#### LEAD-GLAZED POTTERY.

Though vessels of early pottery do not very frequently occur, still a sufficient number of specimens have been found to give us a very fair idea of its general character. They are chiefly formed of coarse and somewhat brittle ware, rendered capable of containing liquids by being covered with a green or dark yellow glaze.

<sup>6</sup> These leather bottles, much used in the middle ages, came from London, and appear to have been a branch of English industry. They were afterwards imitated in France, and called "à la mode d'Angleterre." In the

Comptes Royaux, 1380, we find: "Pour ij bouteilles de cuir achetées à Londres pour M. S. Philippe, ix. viii*l*." Also, in 1487: "Deux bouteilles de cuir noir faites à la mode d'Angleterre," &c.—Laborde, *Glossaire*.



Should the workman wish to produce a bright and light-coloured green, he coated the vessel with a thin wash of pipeclay; or to relieve the monotony of the surface, he made rude scrolls and flourishes in white, afterwards covered with the yellow glaze, or he moulded on the body small ornaments in relief.

A very interesting discovery at Lincoln, in the parish of St. Mary-le-Wigford, revealed some of the terracotta moulds which had

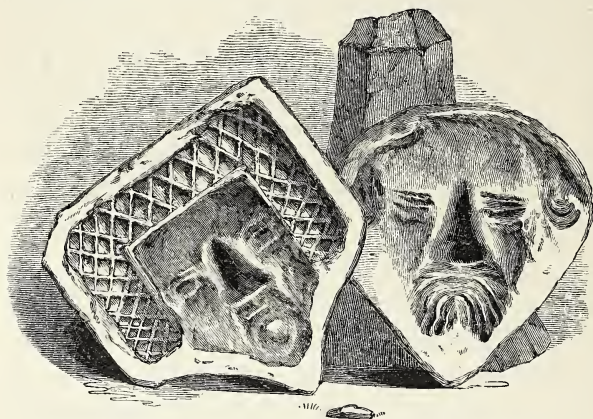


Fig. 87. Moulds for Glazed Ware, 14th century. Found at Lincoln. (Trollope Coll.)

been employed by a potter of the 14th century (Fig. 87). They were found with numerous fragments near the remains of a kiln, and are, as far as we are aware, the only specimens of the kind that



Fig. 88. Fragment of Glazed Ware, 14th century. Found at Lincoln. (Trollope Coll.)

have been discovered. From the head-dresses represented upon them, they evidently belong to the reign of Edward III. The mode in which these heads were applied is shown by a fragment found with them (Fig. 88), which is preserved, together with the moulds, in the collection of Mr. Arthur Trollope at Lincoln.

The grotesque forms of the brazen vessels were

occasionally imitated in earthenware. One of the most curious of these is a green glazed jug (Fig. 89), which was found at Lewes

in 1845, and which is thus described in the 'Archæological Journal:'—<sup>7</sup>

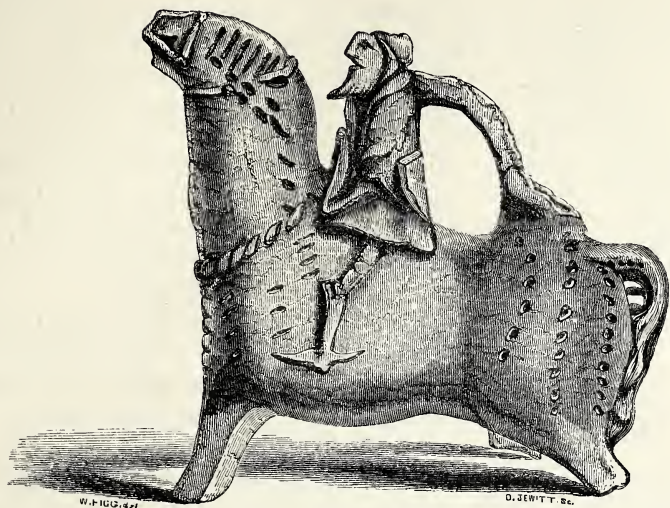


Fig. 89. Green glazed Ewer, found near Lewes, Sussex. (In the possession of Mr. W. Figg.)

"It is in the form of a mounted knight. The workmanship is very rude; but there are certain details, such as the long pointed toes and pryck spurs, which may assist us in ascertaining its probable date. By some the period of its fabrication has been supposed to be as early as the reign of Henry II. There can be little doubt that this grotesque vessel was intended to contain liquor; and the handle, which passes from the back of the knight to the horse's rump, was evidently intended for pouring out the contents, while a circular aperture at the lower end of the handle afforded the means of filling the vessel." The date of this curious object is probably the 13th century.

Another curious vessel is in the possession of Mr. Kirkman. It has been published in the 'Journal of the Archæological Association.'<sup>8</sup> It is a jug, green glazed; the upper portion formed into a bearded face, which is well executed, and greatly resembles that of Edward II.; from the body of the vessel proceed two rude arms, so as to give the whole jug the appearance of a squat and somewhat rotund personage.

Several vessels of the same kind, though very inferior in execution, are preserved in the Museum at Winchester, where they were

<sup>7</sup> Vol. iv. p. 79, where will be found several notices of early pottery.

<sup>8</sup> Vol. iii. p. 63.

discovered. There is also a small pitcher of similar form in the British Museum.

The larger portion of the mediæval vessels that have been found consists of jugs;<sup>9</sup> many of these have been discovered in excava-

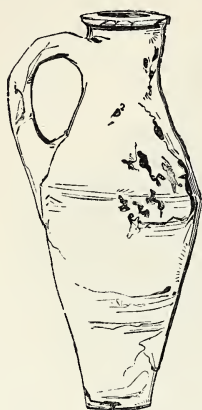


Fig. 90. Jug, 15th century.  
(Mus. of Pract. Geology.)

tions in the City of London, and there is a large series of various shapes and forms in the British Museum. These vessels are occasionally very tall and slender. Some of the earlier specimens are indented round their base as if with the potter's thumb.

The following three specimens will show the more ordinary varieties:—

Fig. 90 is a jug 8 inches high; body cream-colour; upper part of outside covered with transparent glaze, spotted with black. Found at London Wall, May, 1844.

Fig. 91 is a jug 10 inches high, imperfectly covered with a mottled green glaze, and ornamented with leaves in relief. Found in London.

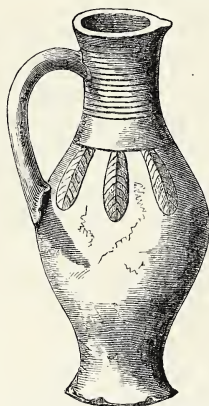


Fig. 91. Jug, 14th century.  
(R. Smith's Coll. Brit. Mus.)

Fig. 92 represents one of those bottles made for carriage on the person, to which the term *costrel* or *costril* is applied;<sup>1</sup> height 10 inches; it is pierced for passing a cord or strap, for suspension, in the manner of a pilgrim's bottle. The body is red, glazed in a marbled pattern of red and white mixed. It was found in London, August, 1850.

Fig. 93 represents a fragment of a very curious specimen of English earthenware. It is a flask or bottle, nearly flat, which has had four loops through which to pass a cord or string. The original form probably resembled Fig. 92. It is 6 inches wide, and 4 inches thick. The ware is a fine description of common pottery, the glaze of a very bright green, the orna-

<sup>9</sup> Many specimens are figured in Mr. Chaffers' valuable paper in the *Journal of the Archaeological Association*, vol. v. Engravings of others may be seen in the *Archæological Journal*, vol. iii. p. 63, communicated by the late Dr.

Ingram, President of Trinity, who took great interest in these early manufactures.

<sup>1</sup> The word is still used to designate the wooden barrel carried by labourers.



ments moulded on in relief. On one side are the royal arms—France and England quarterly placed in a rose,<sup>2</sup> surrounded by the garter and surmounted by a crown. The supporters are a griffin and a greyhound; the inscription, DNE. SALVVM. FAC. REGEM. REGINAM. ET. REGNVM (God keep safe the king, queen, and kingdom). On the reverse side of the vessel, which is much injured, are four circular medallions; one of them contains the monogram IHS, two others have radiating patterns, and the fourth a heart, out of which issue three flowers (daisies?), and on which is the motto LEAL. The arms are probably those of Henry VIII. He and his father were the only sovereigns who bore these supporters;<sup>3</sup> and Henry VIII. first encircled the royal arms with the garter. The daisy was the badge of the Parr family, and also of Margaret Tudor, Henry's grandmother, as may be seen on the gates of Henry VII.'s Chapel in Westminster Abbey. This interesting specimen was found in London, and formed part of the collection of Mr. Roach Smith, now in the British Museum.

The use of lead-glaze for vessels was continued down to a late period. It was chiefly applied to coarse wares, and was made probably all over England, as the transport of articles so small in value and so large in bulk would not be remunerative, especially at a time when the means of conveyance were not so attainable as they now are.

Under the head of Staffordshire Pottery will be found several

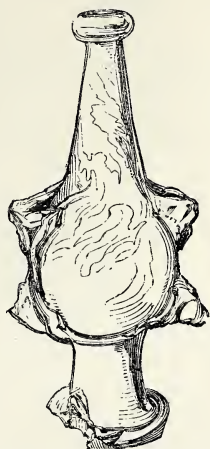


Fig. 92. Costrel, 16th century.  
(Mus. of Pract. Geology.)



Fig. 93. Bottle of Green Glazed Ware.  
(R. Smith Coll. British Museum.)

<sup>2</sup> In our engraving, by an oversight of the artist, the rose, which has five petals, has been turned into a quatrefoil.

<sup>3</sup> Henry VIII. had them on his first great seal, but afterwards adopted a lion gardant as his dexter supporter, and placed the dragon on the sinister side.



specimens. It is possible that the examples we are now about to notice may also belong to the Staffordshire potteries.



Fig. 94. Three-handed Tyg. (Bandinel Coll. Museum of Practical Geology.)

Fig. 94 is a three-handled tyg or drinking-cup with a spout. The ornaments upon it are executed in a darker clay than the vessel. The medallions represent flowers, spread eagles, and swans. It is probably of the latter half of the 16th century.

Fig. 95 represents a candlestick, which is formed of red ware, with ornaments in white clay, which appear of a deep yellow through the glaze. It bears the date 1649.

There are several drinking-cups or tygs which are evidently of the same date and make. One with four handles,<sup>4</sup> in the collection of



Fig. 95. Candlestick. (Bandinel Coll. Museum of Practical Geology.)

Mr. Joseph Mayer, of Liverpool, bears the early date 1612. Another, from the Bernal collection, is preserved in the Museum of Practical Geology, and has the date 1621. A third, mounted in pewter, and dated 1627, is in Mr. Franks' collection. Shaw describes<sup>5</sup> a fourth, dated 1642, which appears to have been made at Burslem. A fifth, dated 1646, is preserved in the British Museum. A sixth, dated 1659, is in the possession of Mr. Freeland, Chichester; and there are the remains of a very large one, not dated,

in the Chichester Museum. These vessels usually have initials and various devices in white clay executed upon them in relief.

There appears to have been a manufactory of this ornamented pottery at Wrotham, in Kent. In the author's possession is a two-

<sup>4</sup> It is engraved in Transactions of the Historic Society of Lancashire and Cheshire, vol. vii. App. p. 7\*.

<sup>5</sup> History of the Staffordshire Potteries, p. 106.

handled tyg with the name of that place and 1703. A dish in the British Museum is similarly inscribed, and bears the date 1699.

#### ENAMELLED POTTERY.

The manufacture in England of that soft enamelled pottery which is commonly called Delft has been hitherto doubted. The numerous specimens, however, which have been discovered seem to set the question at rest.

It is not known where the early manufactories were situated ; it is said that Dutch potters settled at Lambeth and Fulham as early as the 17th century. Delft appears also to have been made at Liverpool, as well as occasionally in Staffordshire.

The specimens which have come under our notice are mostly dated, and appear to be as early as the reign of Charles I. Among the productions may be mentioned wine-pots, bearing the names of Sack, Claret, and Whit. They are white jugs, all of the same form ; the names are inscribed in blue, being usually accompanied by dates from 1642 to 1659. Of the sack-pots, one at Strawberry Hill was dated 1647 ; another in Mr. Franks' collection, 1648 ; another in the Norwich Museum, 1650 ; one in Mr. Clements' possession at Shrewsbury, 1651. The same date occurs on one in the possession of Mr. John Bruce, F.S.A. The annexed specimen (Fig. 96) represents a vessel of this kind. It was found in Tabley Hall, Cheshire, and is dated 1659. Among the claret-pots, one preserved at Yniscedwyn House, Swansea, is dated 1642 ; another, at Strawberry Hill, 1646 ; another, Norwich Museum, 1648 ; and one, belonging to Mr. Clements, at Shrewsbury, 1650. The whit-pots have been supposed to allude to the Whitsun Ale festivals ; it appears more probable that they may simply mean white wine.<sup>6</sup> A specimen, 1648, is in the Norwich Museum ; another, 1649, in Mr. Franks' collection ; a third, 1647, in the Museum of Practical Geology. In addition to these jugs, one in Mr. Octavius Morgan's collection bears the letters C. R. under a crown.

A large oval dish in the British Museum (Bernal, 2119) is evidently copied from the Palissy dish, representing Venus and Cupids. The figures are in relief ; the border is sunk into small wells (godets), in four of which are painted the Seasons personified ;



Fig. 96. Sack-pot.  
(Coll. of Hon. R. Curzon,  
Jun.)

<sup>6</sup> The word *white* is often spelt *whit* on the tokens of the 17th century.

in the four others appear the initials I. E. C., the arms of the City of London, the arms of the Pewterers' Company, and the date 1659. The colours are yellow, blue, brown, and green. Dishes of the same model are not very uncommon, but they rarely have any date or arms. One was in the collection of the late Mr. H. Belward Ray. There is also a circular dish in the British Museum. In the centre is represented Jacob's Dream: the subject being thus indicated, "Genesis The 24." The border, which is very wide, is ornamented with four medallions representing the Seasons, the spaces between being occupied by arabesques, in the style of the later majolica of Urbino. It has the initials C. H., and date 1660. There is likewise a dish in the Museum representing Charles II., dated 1668. This appears to be of a different manufacture from the other pieces we have described. In Mr. Octavius Morgan's collection are two specimens: one of them has in the centre the arms of the Pewterers' Company.

In the collection at Strawberry Hill were two dishes: one represented Charles II. and his Queen; the other Shipping, with the motto "God preserve the Fishery." They were sold for 2*l*.

There are likewise mugs of this ware: one at Marlborough House, "Ann Chapman, 1649;" another, with the arms of the Bakers' Company, dated 1657 (Franks Collection); a third, with arms of the Leathersellers' Company, and the motto, "BEE MERRY AND WISE, 1660," in the possession of Rev. T. Staniforth, Storrs Hall, Windermere; a fourth, with the Carpenters' Arms, 1670 (Franks Collection).

In the same collection as the object last described is a curious puzzle-cup, with a pierced border. The form is that of a chalice; in the centre rises a tube, on which fits an elaborately ornamented cylinder. On it are the arms of the Drapers' Company, and the date 1674.

In addition to these specimens we find octagonal plates, with ciphers or inscriptions inclosed in a framework of grotesques, with tassels. The inscriptions are generally short sentences, alluding to the duties of hospitality, or such like. The dates upon them are about 1690.

The manufacture of delft was carried on at Lambeth till comparatively recently. The last specimens were, however, very insignificant, having been superseded by the finer and harder wares of Staffordshire.

The manufactories at Liverpool appear to have produced many good specimens of delft ware, of which a more detailed account will be found hereafter.



## STONEWARE (GRÈS CÉRAMÉ).

Stoneware, as we have mentioned when treating of the pottery of Germany, is a densely baked earthenware, formed of clay mixed with sand, and glazed with salt. It exhibits when broken a close gray texture, somewhat vitreous, resists the action of fire, and is impermeable to liquid.

The earlier specimens of stoneware employed in England appear to have been introduced from Flanders, and, judging from examples that have been discovered in this country, probably as early as the commencement of the 16th century. The great intercourse between England and the Netherlands would naturally lead to the importation of such useful and cheap vessels as the Flemish stoneware, though the earliest document that we have does not go back farther than the reign of Elizabeth. Mr. Chaffers quotes from a MS. in the British Museum,<sup>7</sup> a petition from William Simpson, addressed to Lord Burghley, as follows :—

“The sewte of William Simpson, marchaunt—Whereas one Garret Tynes, a straunger livinge in Acon<sup>8</sup> in the partes beyond the seas, being none of her Majestie’s subjectes, doth buy upp all the pottes made at Cullein, called drinking stone pottes, and he onlie transporteth them into this Realm of England and selleth them : yt maye please her Majestie to graunte unto the sayd Simpson full power and onlie licence to provyde, transport, and bring into this Realm the same or such like drinking pottes ; and the sayd Simpson will putt in good suerties that it shall not be prejudiciall to anye of her Majestie’s subjectes, but that he will serve them as plentifulle and sell them at as reasonable prices as the other hath solde them from tyme to tyme.

“Item. He will be bound to double her Majestie’s customes by the yeare whensoever it hath bene at the most.

“Item. He will, as much as in him lieth, drawe the making of such like pottes into some decayed town within this Realm, whereby many a hundred poore men may be sett a work.

“Note. That no Englishman doth transport any pottes into this Realm but onlie the sayd Garret Tynes, who also serveth all the Lowe Countreis and other places with pottes.”

We do not know how far William Simpson’s suit prospered, or whether he succeeded in establishing a pottery of stoneware in this country. The troubles in the Netherlands, which drove so many industrious workmen to other countries, caused several new manu-

<sup>7</sup> Lansdown MSS. 108, No. 60.

<sup>8</sup> Aix-la-Chapelle.



factures to be established in England. It is probable that stoneware was among them. As early as 1561 Elizabeth had granted a patent for settling various Dutch artificers, refugees on account of persecution, chiefly weavers. In 1582 a list of those residing at Sandwich was taken, 351 in number, amongst whom is one potter.<sup>9</sup> In 1588 a potter from Delft in Holland was permitted to settle and carry on his business at Sandwich.

The wares made by the Dutch workmen were probably so similar to those which had been imported, that it would be difficult to distinguish them. Several large globular jugs are to be seen in collections, which bear the arms of Queen Elizabeth. One of them is preserved in the Museum of Practical Geology; it is ornamented with the arms and name of Elizabeth, three times repeated, and is dated 1594. On a specimen, however, in the Bernal Collection (No. 2870), the same coat and date occur, together with the arms of Cologne. Similar instances may be found in the British Museum. In one case the inscription surrounding the arms is in German.

Some plain mottled brown jugs have been considered of English make, from their being frequently found in rich English mountings of silver gilt; one in Mr. Franks' Collection was mounted in the year 1584. The similarity of the mounted ware to continental specimens seems to discountenance their native origin. There were several in the Bernal Collection, which from the quaintness of their mountings sold for high prices.<sup>1</sup>

It is probable that the manufacture of stoneware was introduced into Lambeth in the seventeenth century, and it appears to have been also made at Fulham. As salt glaze is said to have been first employed in Staffordshire in 1680, the manufacture of stoneware cannot have existed there before that time. The earlier specimens appear to have been known under the name of Crouch ware.

The Staffordshire potters continued to improve on the composition of their salt-glazed vessels till they produced the fine white stoneware, which in a former edition of our work was termed Elizabethan Pottery. It is now generally admitted that this ware was not made till about the year 1700.

This leads us to the much disputed question of the authenticity of the piece of pottery called "Shakspeare's Jug" (Fig. 97), of which we gave a lengthened description in the first edition of this work.

<sup>9</sup> See Boys, 'History of Sandwich,' pp. 699, 742, &c.

<sup>1</sup> The four specimens sold for 30*l.*, 22*l.*, 20*l.* 10*s.*, and 19*l.* respectively.

It is formed of thin white stoneware glazed with salt, and made in a mould, and is of exactly the same material, and made in the same manner, as the white Staffordshire ware. In the mode in which the handle is put on, and in the decoration of the lower part, it resembles specimens which are known to have been made in Staffordshire at the commencement of the eighteenth century. A jug of the same form and size is in the collection of Mr. Octavius Morgan, and is ascribed by him to the period we mention. Moulds for making similar ware may be found in the Museum of Practical Geology, from the collection of Mr. Enoch Wood. We may, therefore, safely conclude, that if the jug is of English manufacture, it is not anterior to 1700.

On the other hand, it differs entirely from the white Flemish stoneware both in substance and design; nor do we know of any manufactory on the continent in which similar ware has been made.<sup>2</sup>

Various improvements introduced by enterprising men in Staffordshire, and elsewhere, led to the manufacture of cream-coloured Queen's ware and the beautiful jasper wares of Wedgwood. In the latter, stoneware frequently passes into porcelain, and the result is very different from the greybeards and coarse vessels of early times. We shall however leave the description of the various kinds of stoneware to the account and history of the Potteries themselves.

#### THE STAFFORDSHIRE POTTERIES.

Staffordshire, in which is situated the large manufacturing district called the Potteries, has been, and probably will be, from its great local advantages, the principal site of the manufacture of earthenware. Villages which, a hundred years since, were miles



Fig. 97. "Shakspeare's Jug." (Mrs. Fletcher, Gloucester.)

<sup>2</sup> A fac-simile of Shakspeare's jug has been made by Kerr, Binns, and Co., of Worcester, copied with great accuracy from the original in the possession of Mrs. Fletcher of Gloucester.

distant from each other, now join; and the district being traversed by three great canals, the boats are able to load at the doors of the manufactories.

This district, which now constitutes the borough of Stoke-upon-Trent,<sup>3</sup> has been immemorially celebrated for its earthenware. Some trace the manufacture to the time of the Romans, who had a settlement at the neighbouring station of Mediolanum. Be this as it may, it is certain that the *tilewright's*, or potter's, art was established here during the Saxon period; a proof of which exists in the fact of the name of Tellwright (formerly written Tywright) being found in the most ancient provincial records, a name that must have originated before that of Potter was introduced by the

Normans, their Saxon predecessors designating the Ceramic art by the name of "Tigelwyrtena-Cræft." The family has been settled at Burslem for several centuries, and still possesses property there, which may have descended from a remote ancestry who exercised the tilewright's craft.<sup>4</sup>

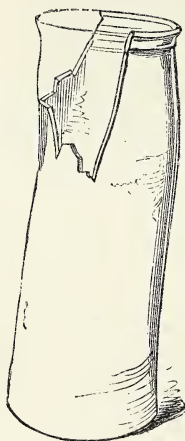


Fig. 98. Butter-pot,  $14\frac{1}{2}$  inches high,  $6\frac{1}{2}$  inches in diameter. (Enoch Wood Coll. Museum of Practical Geology.)

The Staffordshire Potteries remained unnoticed until 1686, when Dr. Robert Plot published his 'Natural History' of the county.<sup>5</sup> He mentions Burslem as being the seat of the largest pottery in the district, and also speaks of the manufacture of tobacco-pipes at Newcastle-under-Lyne. He describes four sorts of clay from which the various kinds of ware were fashioned, all dug up within half a mile of Burslem.

One considerable branch of trade, at that time, was the butter-pot (Fig. 98), a coarse, cylindrical vessel,

<sup>3</sup> It consists of twelve townships and three parishes, viz.:—Tunstall, Burslem, Hanley, Shelton, Penkhull, Brothen, Lane End, Longton, Fenton Vivian, Fenton Culvert, Hamlet of Sneyd, and Vill of Rushton Grange, which extend into the three parishes of Wolstanton, Burslem, and Stoke-upon-Trent, containing an area of above twelve square miles.—'History of the Borough of Stoke-upon-Trent,' by John Ward. London, 1843.

<sup>4</sup> Our Saxon forefathers appear to

have given one common name to those employed in making tiles and pots—that of *Tile-wrights* (workers of tile); and an earthen jar was a tile-vat (*Tigulen vat*). In the Saxon Gospels, a translation of the 7th century, the "Potter's Field" is rendered the "*Æcer tigel wyrhtena*," *Tile-wright's Acre*. The *Tile-wrights* therefore were the English potters.

<sup>5</sup> Natural History of Staffordshire. Oxford, 1686.

in which the butter was sold at Uttoxeter market to the London dealers. It was made of native brick earth, and glazed with pulverised lead ore dusted upon the ware before it was fired. We extract Dr. Plot's account of the manufacture, which is interesting and curious :—

“The butter-pot was not to weigh above 6 lbs., and to contain at least 14 lbs. of butter. According to an Act of Parliament, passed 1661, for regulating the abuse of this trade in the make of the pots and the false packing of the butter, a surveyor was kept by the factors, who tried the suspected pots with an iron instrument resembling a cheese-taster. The London cheesemongers had set up a factorage for butter and cheese at Uttoxeter, and frequently laid out 500*l.* in these articles on a market-day.”<sup>6</sup>

The earliest specimens extant of the Staffordshire ware are the “Butter-pots,” and the Tygs or Tiggs, drinking-cups of the time so styled. These were both manufactured before and during the reign of Elizabeth.

The tyg with two handles (Fig. 99) was used as a parting-cup. The three-handled tyg, a kind of “loving-cup,” had the handles so arranged that three different persons drinking out of it, and each using a separate handle, brought their lips to different parts of the rim.

Occasionally some of the potters appear to have ornamented large round dishes, probably as presents to friends. The annexed woodcut (Fig. 100) represents one of these dishes made by Thomas Toft, a potter of Burslem. The ornaments are produced by various coloured clays glazed over.

Another dish bearing the same name, and ornamented with the arms of King Charles, is in the possession of Lady Stafford. A third is mentioned by Shaw,<sup>7</sup> who ascribes it to the date 1650. The names of Ralph Toft and Thomas Sans also occur on similar dishes.

Until 1680, the glazing employed seems to have been plumbi-



Fig. 99. Two-handled Tyg.  
(Museum of Practical Geology.)

<sup>6</sup> Plot, p. 109.

<sup>7</sup> Staffordshire Potteries, p. 308.



ferous, a silicate of lead forming a glass coating. Glazing by means of salt was discovered by accident in that year.<sup>8</sup>



Fig. 100. Dish by Thomas Toft. (Museum of Practical Geology.)

About 1685, white and brown stone-wares were made by Mr. Thomas Miles, of Shelton. The salt-glazed was termed Crouch ware by the Burslem manufacturers (Figs. 101 and 102), who first made it in 1690. The vapour arising

from the salt glazing of this and other ware, is described as being so considerable in the town of Burslem as to produce a

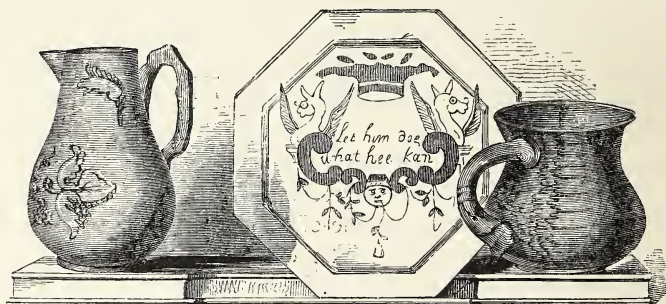


Fig. 101.

Group of English Pottery.

<sup>8</sup> The account given is that, in 1680, at Stanley farm, near Mr. Palmer's pottery at Bagnall, the servant of Mr. Joseph Yates was boiling salt in water to be used in curing pork, and that during her temporary absence the mixture boiled up, falling over the sides

of an earthen pot containing it, the earthen pot became red hot, and when cool was found to be glazed. Mr. Palmer availed himself of the accident, glazing common brown ware by means of salt, and in this he was soon followed by other manufacturers.

dense white cloud, sometimes so thick as to cause persons to run against each other in the streets. There were, in 1700, about twenty-two ovens in Burslem, each with eight mouths at equal distances.

Towards the end of the 17th century some specimens of red Japan ware were imported into Europe. Both Dutch and English manufacturers attempted to imitate them, but failed for want of the proper clay. In 1690, two brothers of the name of Elers, from Nuremberg, discovered, near Bradwell, a bed of fine compact red clay, which they worked in a small manufactory, established in a retired situation upon the bed itself. They took every precaution to prevent any one seeing their process or learning their secret.

They went so far as to employ none but the most ignorant and almost idiotic workmen they could find. Astbury, however, had the talent to counterfeit idiocy, and, moreover, the courage to persevere in this character for some years during which he continued in their employ. From memory he made notes of the processes, and drawings of the machinery used. In consequence of the secret being thus discovered, numerous establishments arose in competition with that of the Elers, and, from the general prejudice against them as foreigners, they were finally compelled, in 1710, to quit their establishment, and retire to the neighbourhood of London, where it is supposed they contributed by their skill and industry to the establishment of the Chelsea Porcelain Manufactory.

Some pieces made by the Elers about 1710, are remarkable for the fineness of material and sharpness of execution, the ornaments being formed in copper moulds. Teapots and small cups and saucers, generally plain red, but sometimes with ornaments in relief, are the principal productions of this fabric. Occasionally on the bottom of the piece we find a square mark stamped in imitation of the Oriental wares.

The discovery of using calcined flints as an ingredient in the composition of pottery, which led to the manufacture of the finer

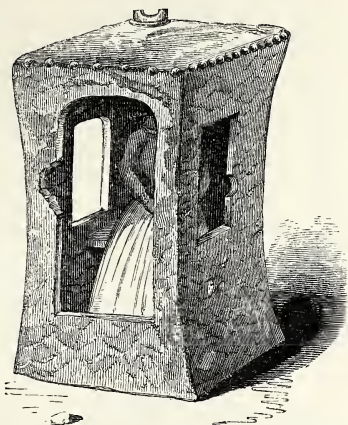


Fig. 102. Ornament, Crouch Ware. Lady in a Sedan Chair.

wares, is attributed to Astbury the younger,<sup>9</sup> and is thus related in Parke's Chemical Catechism :—

“ While travelling to London on horseback, in the year 1720, Astbury had occasion, at Dunstable, to seek a remedy for a disorder in his horse's eyes, when the ostler of the inn, by burning a flint, reduced it to a fine powder, which he blew into them. The potter observing the beautiful white colour of the flint after calcination, instantly conceived the use to which it might be employed in his art.”

This discovery of the use of pounded flint was the cause of great improvements in the manufactures of earthenware. The material was mixed with sand and pipeclay, and coloured with oxide of copper and manganese, which produced the “Agate ware” and the “Tortoiseshell ware.” Some specimens of this ware are moulded in relief, and the ornaments gilt.

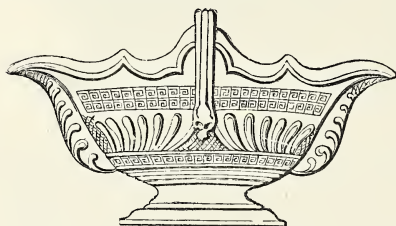


Fig. 103. Batter-boat. White Ware.  
(Museum of Practical Geology.)

About this time the English manufacturers adopted the plan employed in France of using moulds of plaster of Paris for their ware.<sup>1</sup>

The varieties known as drab-coloured, cream-coloured, and white ware, differ only in shade of colour.

Figs. 103 and 104 are specimens of white ware, with impressed ornaments in low-relief, a mode of decoration which frequently occurs on teapots.<sup>2</sup>

Figs. 105 and 106 are specimens of the dingy white ware, with patterns in relief, which has been erroneously termed Eliza-

<sup>9</sup> Son of the Astbury mentioned above. He excelled in his father's occupation of a potter, and his productions paved the way for those of Wedgwood.

<sup>1</sup> Several of the types from which the moulds were cast are preserved in the Museum of Practical Geology.

<sup>2</sup> Sir Charles H. Williams, in his Poems, puts into the mouth of the Duchess of Manchester (who is speaking ironically of a teapot, then made for the first time in Staffordshire) the following lines :—

“ ‘Such work as this,’ she cries, ‘can England do?  
It equals Dresden, and outdoes St. Cloud :

All modern China now shall hide its head,  
And e'en Chantilly must give o'er the trade.  
For lace let Flanders bear away the bell,  
In finest linen let the Dutch excel,  
For prettiest stuffs let Ireland first be named,  
And for best fancied silks let France be famed ;  
Do thou, thrice happy England, still prepare  
This clay, and build thy fame on earthen-  
ware ! ”

The writer of these verses little thought that this prophecy made in jest would be fulfilled in earnest, within half a century of the period at which it was made, in the establishment and rapid success of Wedgwood and other potteries.



bethan ware. The forms appear to be taken from the silver plate of the time of Queen Anne.

After the plain coloured wares, followed the printed and painted, and this pottery was by no means deficient in tasteful design and execution.

The best collection of Staffordshire pottery is to be seen in the Museum of Practical Geology, which has been admirably arranged by Mr. Trenham Reeks, the Curator.

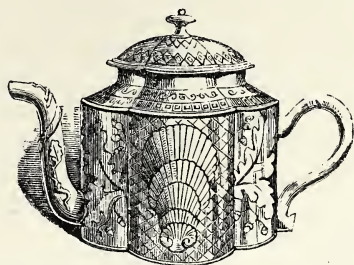


Fig. 104. Four-lobed Teapot. White Ware.  
(Museum of Practical Geology.)

In the Museum at Marlborough House there is a curious teapot made in the Potteries at the time Wesley preached there, upon which are his portrait and an inscription with some acrostic lines in his praise.<sup>3</sup>

We now proceed in the progress of the Staffordshire manufactures to that of Wedgwood, the most celebrated of all potters.

This enterprising and successful man, who may justly be regarded as one of those who have most contributed to advance the potter's art, was born at Burslem in Staffordshire, in 1730, and was the youngest of thirteen children. His father, Thomas Wedgwood, as well as some other members of his family, had carried on the manufacture of pottery in that town for some years. Independently of the supply of porcelain from China for the use of the higher classes, England, at this period, imported large quantities of earthenware from France, Holland, and Germany, for domestic use.

Josiah Wedgwood's education was very limited; and the low social position of the class from which he sprung may be gathered from the local historian, Simeon Shaw, who remarks that "scarcely any person in Burslem learned more than mere reading and writing until about 1750, when some



Fig. 105. White-ware Cream-jug. (Marryat Coll.)

<sup>3</sup> Figured in the Illustrated London Almanack for 1856.



individuals endowed the free school for instructing youth to read the Bible, write a fair hand, and know the primary rules of arithmetic.”<sup>4</sup> The little opportunity that Wedgwood had for self-improvement is further indicated by the circumstance stated by Shaw, that, at the age of eleven years, his father being at that time dead, Josiah worked in his elder brother’s pottery in the subordinate occupation of a thrower. Shortly after this the small-pox, which left an incurable lameness in his left leg, so as afterwards to render amputation necessary, compelled him to relinquish the potter’s wheel.

In consequence of this infirmity, he began to turn his attention

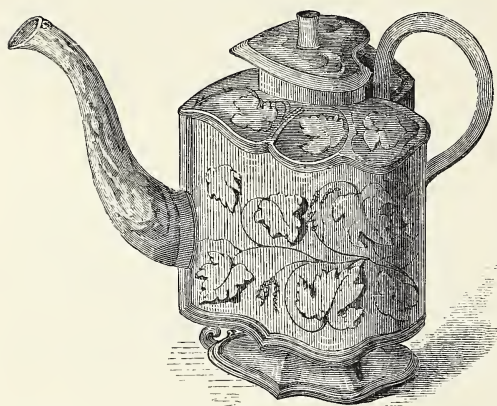


Fig. 106. White-ware Teapot. (Marryat Coll.)

to the making of various ornamental articles, and to experiments in imitating agates, jaspers, and other variegated stones, by mixing metallic oxides in varied proportions with different clays. From these compounds he made knife-handles and boxes for the cutlers and hardwaremen of Sheffield and Birmingham.<sup>5</sup>

In 1752 he formed a connexion with Mr. Harrison of Stoke, but this was only of two years’ duration; and, in 1754, Wedgwood joined in partnership for five years with Mr. Thomas Wheildon, of Fenton, the most eminent potter of that day, with whom he entered upon a more enlarged field of experiment: the specimens remaining of their pottery, particularly of the tortoiseshell, melon, and cauliflower kinds, show a high degree of taste and skill.

But Wheildon, who was deriving considerable profit from other departments of the pottery business, was unwilling to embark in the new branches for which Wedgwood had so great a predilection. The young man, therefore, at the expiration of the part-

<sup>4</sup> Chemistry of Pottery. London, 1837.

<sup>5</sup> For specimens of these, and of the various kinds of agate and jasper ware,

we refer our reader to the extensive collection of the Museum of Practical Geology.

nership, returned to Burslem in 1759, and set up for himself in a small thatched manufactory, where he made such ornamental articles as are mentioned above. His business being prosperous, he soon took a second manufactory, where he fabricated a white stoneware, and subsequently a third, at which was produced the improved cream-coloured ware, by which he gained so much celebrity.

Of this new ware, Wedgwood presented some articles to Queen Charlotte, who thereupon ordered a complete table-service, and was so pleased with its execution as to appoint him her potter, and to desire that his manufacture might henceforward be designated by the name of "the Queen's ware."<sup>6</sup> (Fig. 107.)

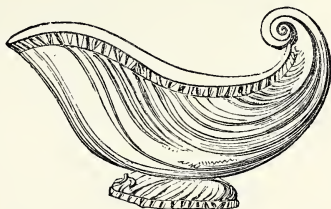


Fig. 107. Butter-boat, Queen's Ware. Made at Wedgwood's Bell Works. Early specimen. (Enoch Wood Coll. Museum of Practical Geology.)

More successfully to extend his experiments in the chemistry of pottery, he availed himself of the writings of the best authors, by which he was enabled to make various improvements in the composition, glaze, and colour of his productions.

It was from 1760 to 1762 that his most interesting discoveries took place. Six different kinds of pottery and stonewares made their appearance at the same time from his workshop in Staffordshire, to the astonishment and admiration of all connoisseurs.

In 1763, Wedgwood applied himself assiduously to the improvement of tableware, and now opened a warehouse in the metropolis, in St. James's Square,<sup>7</sup> in order that the productions of his ingenuity might become more generally known. He found a valuable coadjutor in his partner, Mr. Bentley,<sup>8</sup> whose extensive

<sup>6</sup> It was a delicate cream-coloured ware, formed of the whitest clays from Devon and Dorset, mixed with ground flint, and covered with a brilliant vitreous glaze. The Royal patronage opened to Wedgwood the high road to distinction and wealth. Orders flowed in upon him; and he began to turn his attention to exporting goods to the Continent. He was the most active promoter of the plan of connecting the Trent with the Mersey; and to him was assigned the honour of turning the first clod.

<sup>7</sup> It must surely be a proof of his great and well-deserved wealth and popularity that he thus ventured to convert a first-class mansion in then the most fashionable square in London into a shop for the sale of his productions.

<sup>8</sup> Previously to this, Wedgwood had taken into partnership Mr. Bentley, a descendant of the famous critic: a man of classical learning and elegant taste, whose connexions with the aristocracy of talent as well as rank were of the utmost advantage to the progress of

knowledge in many departments of literature and science, as well as his acquaintance with many eminent patrons of art, greatly assisted Wedgwood in the higher branches of his manufacture, and especially in obtaining the loan of valuable specimens of antique sculpture, vases, cameos, intaglios, medallions, and seals, suitable for imitation by some of the processes he had introduced. Some persons intrusted to him valuable sets of Oriental porcelain for the same purpose; and Sir William Hamilton lent specimens from Herculaneum, of which Wedgwood's ingenious workmen produced the most accurate and beautiful copies.

While Wedgwood was prosecuting these branches of his art, the Barberini (since named the Portland) Vase was offered for sale by auction; and, considering that many persons by whom the original was unattainable might be willing to pay a liberal price for a good copy, he resolved to purchase it. For some time he continued to offer an advance upon each bidding of the Duchess of Portland, until at length, his motive being ascertained, he was offered the loan of the vase if he would consent to withdraw his opposition; and the Duchess became the purchaser at the price of eighteen hundred guineas. Shaw adds, that Wedgwood sold the fifty copies which he subsequently executed, at fifty guineas each, but that his expenditure in producing them exceeded the amount thus obtained.<sup>9</sup>

Wedgwood's success was not the result of any fortunate discovery accidentally made, but was due to patient investigation and unremitting efforts. He called upon a higher class of men than had usually been employed, to assist in his labours, and in prosecuting his experiments he was guided by sound scientific principles. Flaxman<sup>1</sup> was one of the artists employed by Wedgwood in the preparation of models for the high works of art, among

Wedgwood. And it is related that the partners themselves commenced potting operations at their new manufactory (Etruria) with their own hands, Mr. Bentley turning the wheel, whilst Wedgwood *threw* some vases and other vessels. One of these, an imitation of an ancient terracotta vase, now deposited in the incipient North Staffordshire Museum, bears the following inscription:—"JUNE XII., MDCCLXIX. One of the first day's productions at Etruria, in Staffordshire, by Wedgwood and Bentley. Artes Etruriæ renascuntur."

The business in London was managed by Mr. Byerley.

<sup>9</sup> At Mr. Rogers's sale one of the original fifty was sold for 127 guineas; indeed, this ware, after a long period of depression, appears now to be rising rapidly in value. At a sale this year at Sotheby's we saw two small vases (blue ground with arabesques) sold for 13 guineas; a bowl, with Cupids and flowers in relief, for 11*l.* 12*s.*; and a small milk-jug and sugar-dish for 3*l.* 12*s.*

<sup>1</sup> See Allan Cunningham's *Lives of Eminent Painters*.



Fig. 108. King.



Fig. 109. King.



Fig. 110. Bishop.



Fig. 111. Queen.



Fig. 112. Knight.



which may be mentioned a beautiful set of chess-men (Figs. 108 to 114), which he was the first in modern times to execute in pottery.



Fig. 113. Pawn.

The fame of Wedgwood's productions and discoveries was such that his works at Burslem, and subsequently at Etruria<sup>2</sup> (a village erected by him near Newcastle-under-Lyne, and to which he removed in 1771), became a point of attraction to numerous visitors from all parts of Europe; while his talent and energy not only obtained for him extensive patronage and an ample fortune, but also greatly promoted the commercial interests of his country.

The importance of the manufacture which he brought to so prosperous a state is proved by the fact that, although many of the States of Europe had prohibited the admission of British earthenware, and others had loaded it with very high duties, five-sixths of the quantity which he made were exported; and his earthenware cameos were so esteemed by foreigners, that they were eagerly purchased by them, and may be found in many cabinets abroad, amidst the most splendid specimens of Sèvres and Dresden porcelain.



Fig. 114. Pawn.

Wedgwood succeeded completely in giving to hard pottery the vivid colours and brilliant glaze which, until that period, had been

seen only upon porcelain. His ware was sold at a price, too, which brought it within the means of general consumption both at home and abroad.

Wedgwood was a Fellow of both the Royal Society and the Society of Antiquaries, as well as a contributor of several papers

<sup>2</sup> This name was given to the village in consequence of the clay there dug up bearing a strong resemblance to the ancient Etrurian earth, and also, perhaps,

to commemorate the great success which had attended the imitation of the ancient ware of Etruria.

to the 'Philosophical Transactions.' He was also the inventor of a pyrometer for measuring very intense degrees of heat. In private life he is said to have been most exemplary, and to have made liberal use of the ample means which his successful and honourable career placed at his disposal. He died at Etruria, where he had erected a handsome mansion, as well as manufactories and residences for his workmen, on the 3rd of January, 1795, in his sixty-fifth year.

A monument is erected in Stoke Church, to the memory of this distinguished man. Upon it is a head of Wedgwood, beautifully sculptured, and the introduction of Wedgwood's two successful vases, the Portland and the Etruscan, on the tablet, is very happy. On the monument is the following inscription :—

SACRED TO THE MEMORY OF  
**JOSIAH WEDGWOOD, F.R.S. & S.A.,**  
 OF ETRURIA IN THIS COUNTY,  
 BORN IN AUGUST 1730, DIED JAN. 3D, 1795,  
 WHO CONVERTED A RUDE AND INCONSIDERABLE MANUFACTORY INTO AN ELEGANT ART  
 AND AN IMPORTANT PART OF THE NATIONAL COMMERCE.  
 BY THESE SERVICES TO HIS COUNTRY HE ACQUIRED AN AMPLE FORTUNE,  
 WHICH HE BLAMELESSLY AND REASONABLY ENJOYED AND  
 GENEROUSLY DISPENSED FOR THE REWARD OF MERIT AND THE RELIEF OF MISFORTUNE.  
 HIS MIND WAS INVENTIVE AND ORIGINAL, YET PERFECTLY SOBER AND WELL REGULATED.  
 HIS CHARACTER WAS DECISIVE AND COMMANDING, WITHOUT RASHNESS OR ARROGANCE.  
 HIS PROBITY WAS INFLEXIBLE, HIS KINDNESS UNWEARIED.  
 HIS MANNERS SIMPLE AND DIGNIFIED, AND THE CHEERFULNESS OF HIS TEMPER WAS  
 THE NATURAL REWARD OF THE ACTIVITY OF HIS PURE AND USEFUL LIFE.  
 HE WAS MOST LOVED BY THOSE WHO KNEW HIM BEST,  
 AND HE HAS LEFT INDELIBLE IMPRESSIONS OF AFFECTION AND VENERATION  
 ON THE MINDS OF HIS FAMILY, WHO HAVE ERECTED  
 THIS MONUMENT TO HIS MEMORY.

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#### FINE STONEWARE OF WEDGWOOD.

The fine description of English stoneware consists almost entirely of the coloured productions of Wedgwood, and forms so important a feature in this division of our subject as to demand a somewhat detailed description.

Previously to the time of Wedgwood, the Potteries of Stafford-

shire, as we have shown in the above notice, produced an earthenware coarse in its nature, very liable to fracture, but not totally devoid of taste, either in its forms or ornaments. Even his own celebrated "Queen's ware," when first introduced, though a great improvement upon the "cream ware," was unfinished in its execution. His first great improvement consisted in rendering the material capable of bearing uninjured the most sudden alternations of

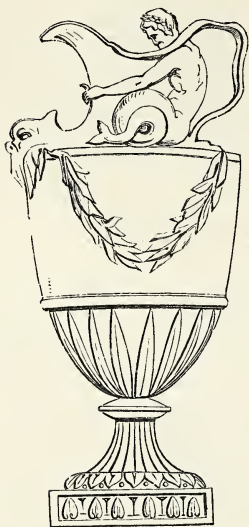


Fig. 115. Large Vase, in black Egyptian ware, handle formed by the figure of a Satyr, looking into the Vase. Wedgwood's mark. (Museum of Practical Geology.)

heat and cold. Still in appearance there was little to indicate the state of perfection it was shortly to attain. A simple cane-coloured surface, without painting or embellishment of any kind, produced chiefly from the fine grey marl found between the coal strata, which burns to a cane-colour in the oven, laid the foundation of his favour with the Queen and the public. His second step in advance appears to have gone little beyond the introduction of a coloured rim, or rudely-painted border under a tolerably transparent glaze. But at length the whole surface was covered with a pattern; and the ware thus beautified was sold at a price so little increased as immediately to extend its use to every corner of the United Kingdom, and nearly simultaneously, as we have already stated, to all quarters of the globe.<sup>3</sup>

An intelligent foreigner, M. Faujas de Saint Fond, writing upon this subject, says:—"Its excellent workmanship, its solidity, the advantage which it possesses of sustaining the action of fire, its fine glaze,

<sup>3</sup> Mr. Sadler, an engraver of Liverpool, having invented a method of printing, from copperplates, upon the glaze, Wedgwood, in his earlier days, used to send down cream-ware to Liverpool to be thus printed, the ware being returned to Burslem. A tea service, well authenticated to have been thus sent down from the Bell works in 1767, is described as "excellent in quality, and very fine in embellishment." Before Wedgwood established enamelling in colours on his own premises, he used

to send his ware to be painted to Mrs. Astbury, in Hob Lane, Burslem. The first successful attempt, in the district, at employing gold-leaf for ornamental purposes on the ware, is stated to have been made by Sarah Elkin, then a servant of Mr. Wedgwood, at Etruria. The method of gilding by means resembling that of water gilding, instead of employing gold-leaf, was subsequently, and prior to 1800, introduced by John Hancock.

impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, have given rise to a commerce so active and so universal, that in travelling from Paris to Petersburg, from Amsterdam to the farthest part of Sweden, and from Dunkirk to the extremity of the South of France, one is served at every inn with English ware. Spain, Portugal, and Italy are supplied with it, and vessels are loaded with it for the East Indies, the West Indies, and the Continent of America.”<sup>4</sup>

Still in 1763 great quantities of finer and more elegantly formed earthenware were imported from France and Holland for the tables of the wealthy; but the tide of public taste immediately turned upon the productions of Wedgwood, and foreign wares were discarded.

The high duties imposed in 1765 upon the import of Staffordshire ware by the Austrian Government caused afterwards a considerable decrease in the exports to the Netherlands.

But the value of these articles was purely domestic and commercial. Wedgwood's more beautiful inventions, those on which his fame in the realms of art is based, and of which it is here the intention more particularly to treat, are his

various terracotta wares, his basalt, jasper or onyx, granite, and porphyry productions, which come under the class of stoneware. These he caused to be so exquisitely embellished, and to be moulded into forms so truly chaste and classical, that they are daily rising in estimation, and now, sixty years after his death, connoisseurs are eager to purchase them at three times their original price.

An important discovery made by Wedgwood was that of painting on vases and other similar articles without the glossy appearance of ordinary painting on porcelain or earthenware,—an

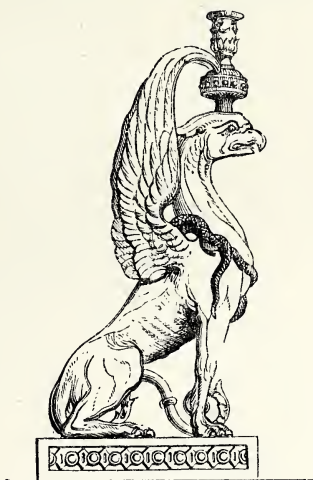


Fig. 116. Chimæra in black Egyptian ware, with nozzle for light. Wedgwood's mark. (Museum of Practical Geology.)

<sup>4</sup> Travels in England and Scotland (English translation, vol. i. p. 97).



art which was practised by the ancient Etruscans, but which appears to have been lost since the time of Pliny.

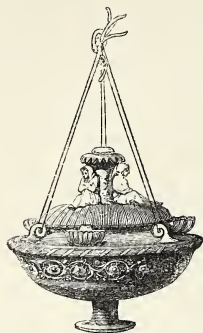


Fig. 117. Hanging Lamp.  
From the antique.  
(Marryat Coll.)

The black Egyptian "biscuit" was termed "basaltes," because it very much resembled basalt in its appearance and colour. Independently of the numerous vases of this material, modelled after the most esteemed forms of ancient Egyptian art, and enriched with the most admirably executed bassi-rilievi both in red and white, there exist also many articles of domestic requirement, such as teapots, milk-

ewers, inkstands, &c., moulded in the same style. Many of these simple specimens are as beautiful in design and execution as the more elaborate ones; and where, as in many instances, they assume the more refined and elevated forms of the Grecian school (Figs. 117 and 118), England has few works of native art of which she may be more justly proud.

But certainly the most remarkable class of these Anglo-Etrurian productions is the "jasper," which would be more appropriately called "onyx." It presents to the eye a white porcellaneous biscuit



Fig. 118. Wedgwood Vase, blue  
jasper, with white ornaments.  
(Marryat Coll.)

of exquisite delicacy and beauty, which has the property of receiving through its whole substance, from the admixture of metallic oxides, the same colours as those oxides communicate to glass or enamel in fusion. This peculiar property, which it shares with no other porcelain or earthenware body of either ancient or modern composition, renders it applicable, in a manner no less pleasing than extraordinary, to the production of cameos, portraits, and all subjects which require to be shown in bas-relief; since the ground can be made of any colour that may be preferred, while the raised figures are of the purest white. (Figs. 119 and 120.)

The blue jasper or onyx is produced by adding to the mixture of vitrescent materials oxide of cobalt, in proportions varying from one-third of a part to one part per cent., according to the strength of tint required. The green

jasper is obtained in the same way, by the admixture of protoxide of chrome. This is the composition of the dark blue ground, with its gem-like surface, of Wedgwood's copy of the Portland Vase.



Fig. 119. Large Plaque, designed by Flaxman, illustrative of Cameo Ware of Wedgwood, worked upon flat surfaces. (Museum of Practical Geology.)

The variety and extent, to which this manufactory of imitative ancient gems was carried, seem almost incredible. In Wedgwood's catalogue of "Antique Ornaments," &c., published in 1777, there are enumerated and described as fac-similes of antique cameos, the subjects taken from the Egyptian and Greek Mythology and History, the astonishing number of 977 pieces; of those taken from the Roman History, 758; of intaglios taken from similar subjects, 366. All these were impressions taken from the original gems lent to Wedgwood for that purpose,



Fig. 120. Cameo Ware of Wedgwood, grey blue, with white ornament. Designed by Flaxman. (Marlborough House.)

and were made of the artificial jasper, with coloured grounds, a composition little inferior to the real onyx.

This catalogue concludes with the following remarks, which are here quoted as being peculiarly applicable to the productions of the present day:—

“A competition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.

“The desire of selling much in a little time, without respect to the taste or quality of the goods, leads manufacturers and merchants to ruin the reputation of the articles which they make and deal in; and whilst those who buy, for the sake of a fallacious saving, prefer mediocrity to excellence, it will be impossible for them either to improve or keep up the quality of their works.

“All works of art must bear a price in proportion to the skill, the taste, the time, the expense, and the risk, attending the invention and execution of them. Those pieces that for these reasons bear the highest price, and which those who are not accustomed to consider the real difficulty and expense of making fine things are apt to call dear, are, when justly estimated, the cheapest articles that can be purchased; and such are generally attended with much less profit to the artist than those that everybody calls cheap.

“Beautiful forms and compositions are not to be made by chance; and they never were made, nor can be made in any kind at a small expense; but the proprietors of this manufactory have the satisfaction of knowing, by a careful comparison, that the prices of many of their ornaments are much lower, and all of them as low as those of any other ornamental works in Europe, of equal quality and risk, notwithstanding the high price of labour in England; and they are determined rather to give up the making of any article than to degrade it.”

Well has Wedgwood deserved the motto from Pliny, prefixed to his catalogue—

“Quoniam et sic Gentes nobilitantur.”

The Empress Catherine II., who was a great patroness of the Ceramic art, had a remarkable service of Wedgwood ware made for her “Grenouillère” Palace, near St. Petersburg. It took more than three years to manufacture, being commenced in 1772, and completed in 1775. It had 1200 views, many of them sketched for the purpose, of the different country houses and



gardens in England, and a green frog was painted on each piece. The Empress showed it to Lord Malmesbury when he visited the "Grenouillère" in 1779.<sup>5</sup>

Horace Walpole, in his Catalogue drawn up by himself, mentions twelve plates of Wedgwood ware, with cameos of blue and white, from a design of Lady Diana Beauclerk, and various pieces of Staffordshire *Bamboo* ware, 1782.

Mr. Mayer, of Liverpool, has an extensive collection of Mr. Wedgwood's productions, and possesses a large portion of his correspondence, amounting to some thousands of letters.

As to the present state of the pottery towns, it may suffice to say that Longton is distinguished for the manufacture of a low-priced ware. At Hanley and Shelton, Burslem and Stoke, both china and earthenware are made, but the productions of Stoke are the most costly and rich. In years gone by, the manufactory at Etruria bore away the palm for classical purity, combined with every other good quality. Of late, however, it is grievous to say, it has sadly fallen from "its high estate," and now exists on little more than its past renown. The mantle of the great Wedgwood fell not among his own people, and search must be made elsewhere for proofs of its still existing influence.<sup>6</sup>

The late Mr. Enoch Wood, the friend and contemporary of Wedgwood, and one of the oldest manufacturers at Burslem, formed a very interesting collection of pottery, illustrating the progress of the Ceramic Art in Staffordshire, from the earliest period to the present time. The inauguration of this Museum took place in 1816, during the celebration of the fiftieth anniversary of the opening of the Trent and Mersey Canal, one of the grand national works which Mr. Wedgwood had promoted. The whole of the workmen of the district were then assembled, with the venerable Mr. Wood in the chair, who made a suitable address to them on the occasion. A select portion of this collection has been since added to that at the Museum of Practical Geology.<sup>7</sup>

<sup>5</sup> See Corr. of Lord Malmesbury, vol. i., p. 230.

<sup>6</sup> *Art Union Journal* for November, 1846.

<sup>7</sup> In conclusion, the following enumeration by Mr. Simeon Shaw of the order in which various materials and kinds of manufacture were introduced into Staffordshire, may serve to complete the sketch of the history of the progress of the manufacture in the Potteries :—"In

this succession I find the *common brown ware* till 1680 ; then the Shelton clay (long previously used by the tobacco-pipe makers of Newcastle), mixed with grit from Baddeley Hedge, by Thomas Miles, of *coarse white stone-ware*, and the same grit and can-marle or clunch of the coal-seams, by his brother into *brown stone ware*. The *crouch ware* was first made of common potter's clay and grit from Moel Cop, and afterwards the



## LAMBETH.

We have mentioned that Lambeth was probably the site of the early manufactories of stoneware and delft. The following is the account of them as given by Aikin<sup>8</sup> in 1841:—

“It is about two hundred years ago (about 1640) since some Dutch potters came and established themselves in Lambeth, and by degrees a little colony was fixed in that village possessed of about twenty manufactories, in which were made the glazed pottery and tiles consumed in London and in various other parts of the kingdom. Here they continued in a flourishing state, giving employment to many hands in the various departments of their art till about fifty or sixty years ago; when the potters of Staffordshire by their commercial activity and by the great improvements introduced by them in the quality of their ware, so completely beat out of the market the Lambeth delft manufacturers, that this ware is now made only by a single house, and forms the smallest part even of their business.”

The tiles made in this manufactory appear to have been very well painted. Some fine specimens are in the collection of Mr. Octavius Morgan. They represent landscapes and buildings painted on blue, several tiles composing a single subject. Some

grit and can-marle, by A. Wedgwood, of Burslem, in 1690; and the ochreous brown clay and manganese into a coarse *Egyptian black*, in 1700, by Wood, of Hob-lane. The employment of the Devonshire pipe-clay by Twyford and Astbury, of Shelton, supplied the *white dipped* and the *white stone ware*; from which the transition was easy to the *flint-ware*, by Daniel Bird, of Stoke; the *chalk body-ware*, by Chatterley and Palmer, of Hanley; and the *Queen's ware* of the celebrated Josiah Wedgwood.

“Mr. Thomas Toft introduced aluminous shale, or *fire-brick clay*; Mr. William Sans, *manganese* and *galena* pulverised; Messrs. John Palmer and William Adams, *common salt* and *litharge*; Messrs. Elers, brothers, *red clay*, or *marle*, and *ochre*; Mr. Josiah Twyford, *pipe-clay*; Mr. Thomas Astbury, *flint*; Mr. Ralph Shaw, *basaltes*; Mr. Aaron Wedgwood, *red lead*; Mr. William Littler, *calcined bone-earth*; Mr. Enoch Booth, *white lead*; Mrs. War-

burton, *soda*; Mr. Ralph Daniel, *calcined gypsum*; Josiah Wedgwood, Esq., *barrytes*; Mr. John Cookworthy, *decomposed white granite*; Mr. James Ryan, *British kaolin* and *petuntse*; Messrs. Ladler and Green, *glaze printing*; Mr. Warner Edwards, *biscuit painting*; Mr. Thomas Daniel, *glaze enamelling*; Mr. William Smith, *burnished gilding*; Mr. Peter Warburton, *printing in gold*; Messrs. John Hancock, John Gardner, and William Hennys, *lustres*; Mr. William Brookes, *engraved landscapes and printing in colours*; Mr. William Wainwright Potts, *printing by machine*, and continuous sheet of paper; and the same gentleman with Mr. William Machin and Mr. William Bourne, for *printing flowers, figures, &c., in colours, by machine*, and continuous sheet of paper.”—Shaw's Chemistry of Pottery, pp. 416, 417.

<sup>8</sup> Illustrations of Arts and Manufactures, by Arthur Aikin, F.R.S., F.G.S., &c. London, 1841.

tablets were also produced with the arms of the Apothecaries' Company and of the City of London.

The latest productions in delft ware appear to have been pomatum pots and honey jars; the former plain white, the latter partially covered with a greenish blue tin glaze. The site, however, of this manufactory was destroyed in making the South-Western Railway.

The manufacture of stoneware is still carried on very extensively at Lambeth and Vauxhall. The materials are pipe-clay from Dorsetshire, calcined and ground flint from Staffordshire, and sand from Woolwich and Charlton. The vessels are baked from twelve to twenty-four hours, according to the thickness of the ware, so as to bring it to a low red heat. The glaze is then applied by pouring in common salt with ladles through holes in the top of the kiln. The vessels so made are very strong, and perfectly impermeable to water and even acids.

The bulkiness of the vessels, and the convenience of having them made near the distilleries and other manufactories in the neighbourhood of London, will probably enable the makers of them to withstand the competition of the Staffordshire Potteries.

#### FULHAM.

The manufacture of pottery at Fulham is supposed to have been established by Dutch potters in the 17th century. Faulkner, in his *Historical Account of the parish*, writes as follows:—

“In the year 1684, Mr. John Dwight,<sup>9</sup> an Oxfordshire gentleman, who had been secretary to Bryan Walton, Henry Ferne, and George Hall, successively Bishops of Chester, invented and established at Fulham a manufactory of earthenware known by the name of white gorges,<sup>1</sup> marbled porcelain vessels, statues and figures, and fine stone gorges and vessels never before made in England; also transparent porcelain, and opaceous red and dark-coloured porcelain, or China and Persian wares, and the Cologne or stonewares.<sup>2</sup> For these manufactures a patent was obtained in the year above-mentioned. This manufactory is now carried on

<sup>9</sup> Ir. Dr. Plot's account of John Dwight of Oxford (1677), he affirms distinctly that, besides the imitation of Cologne and Hessian wares, he had succeeded in the fabrication of wares of transparent earth, and had coloured them with metallic colours, resembling those of China.—*Hist. of Oxfordshire*, p. 250.

<sup>1</sup> Pitchers.

<sup>2</sup> Dr. Plot gives an interesting account of what may be considered the beginning of this manufactory, and processes at that early period in use, among which may be remarked that of putting common pots into seggars.

by Mr. White, a descendant, in the female line, of the first proprietor. Mr. White's father, who married a niece of Dr. Dwight, vicar of Fulham, obtained a premium in the year 1761, from the Society for the Encouragement of Arts, for making crucibles of British materials. The articles now manufactured consist of stone jars, pots, &c. Mr. White possesses a mug, made at Fulham about the year 1650. An erroneous tradition has prevailed, that this manufactory was commenced by a younger brother of the unfortunate Dutch Minister, De Witt, who escaped the massacre of his family, and fled to England in the year 1672, with his mother. The tradition describes, circumstantially, the character of the old lady, who is said to have maintained a sullen dignity in her misfortunes, and to have been inaccessible, except to the King, who sometimes visited her at Fulham."

Without discussing the probability of "Dwight" being derived from "De Witt," this, at least, is clear, that both the family and establishment are considered to have been of Dutch origin. It appears that, about 1640, Mr. Dwight succeeded in making a few pieces of imperfect porcelain (a specimen of which is now in the possession of the family), and that, emboldened by this success, he took out the patent mentioned in the foregoing extract, but from some untoward circumstances failed in making any more. In consequence of this disappointment, he became so disheartened that he buried all the receipts, implements, and moulds relating to the manufacture of porcelain, that he might not be induced to use them again, and turned his whole attention to earthenware.

#### BRISTOL.

Bristol is better known for its porcelain than for its pottery. In 1787<sup>3</sup> an earthenware pottery was established at the Temple Rocks. The object was to produce Queen's and other earthenware as cheap as it could be sent from Staffordshire to Bristol, but the establishment does not appear to have been very successful.

Some coarse pieces of earthenware with lustrous ornaments have been supposed to have been made at Brislington, near Bristol.

At the Bristol Institution there is to be seen a large vase of

<sup>3</sup> The following advertisement has been preserved, inserted in the *Bristol Gazette and Public Advertiser*, for Thursday, January 18, 1787, No. 1010:—"Bristol Pottery, Temple Rocks. Joseph Ring takes this opportunity to inform

merchants and others that he has established a manufactory of the Queen's and other earthenware, which he will sell on as low terms, wholesale and retail, as any of the best manufacturers in Staffordshire can render the same to Bristol."

this kind, presented by the late Dr. Smith, and labelled by him, "Copper lustre ware, Brislington." The secretary, however, believes the ware to be Spanish, as, when a boy, he remembers seeing sixteen Spanish wool ships at a time in the port, and the sailors eating out of copper lustre dishes. This opinion we have no doubt is correct. The size of the vase in the Bristol Institution is 1 ft. 4 in. diameter, and 1 ft. 5 in. high, with a hole in the bottom as if made for a flower-pot. There are also the remains of some large dishes. These specimens are all of the same class as the Hispano-Arabic dishes, which M. Riocreux considers the earliest specimens of Spanish pottery, and go far to establish the views entertained by Mr. Robinson, of Marlborough House, that they are the latest specimens and not anterior to the seventeenth century.

The Bristol porcelain will be noticed under the head of "PORCELAIN."

#### LEEDS.

An establishment at Leeds has been recently brought into notice by the discovery of a book of patterns, of which a copy may be seen in the Museum of Practical Geology, published in 1770 by the proprietor of the Pottery, Mr. Green. It is interesting as identifying the ware by comparison with the engravings. The book is printed in English, French, and German, and is entitled "Designs of sundry articles of Queen's or cream colour'd earthenware, manufactured by Hartley, Greens & Co. at Leeds Pottery; with a great variety of other articles. The same enamel'd, printed or ornamented with gold to any pattern; also with coats of arms, cyphers, landscapes, &c. &c. Leeds, 1786." This book, from which three plates are missing, was presented to the library by Mr. W. Sykes Ward, of Clay Pits House, Leeds. In 1796, Hutchins, in his History of Dorset, mentions, that of the 10,000 tons per annum of Poole clay then exported, a portion was to Selby, for the Leeds Pottery. The ware

C

G

M. 65.

M. 66.

approaches in quality to the early dingy-white Staffordshire, is of a creamy colour, with much perforated or basket work, and



M. 67.

is marked with the letter C or G, or an arrow-head, in a dirty brown colour (M. 65, 66, and 67).

There are two specimens of this ware in the Museum of Practical Geology; and although they are not to be found represented in any of the plates in the book of patterns, still the style of



ornament is so constant that there can be little difficulty in attributing them to this manufactory. A large fountain of elaborate workmanship is in the collection of Mr. Edward Hailstone, Horton Hall, Bradford.

### LIVERPOOL.

The manufactories of earthenware at Liverpool have found a historian in Mr. Joseph Mayer, F.S.A., who has communicated an interesting account of them in a paper read by him at the Meeting

of the Historic Society of Lancashire and Cheshire, in May, 1855, and since published. He states that the first mention of pottery in Liverpool is in the list of town dues payable at the port in the year 1674; one of the earliest productions is a large plaque, preserved in his museum, which was made by



Fig. 121. Punchbowl made at Shaw's works, and presented to Capt. Metcalf, 1753. (Mayer Coll.)

Alderman Shaw in 1716, and represents a "West Prospect of Great Crosby;" it is of enamelled earthenware or delft, and shows that at that early period the manufacture had made great progress. Other specimens are known, such as mugs, dated 1722 and 1756, besides a large punchbowl presented to Captain Metcalf in 1753 by the owners of his vessel. This bowl (Fig. 121), which is also of delft, with blue paintings, was made by Alderman Shaw, at a pottery in Dale Street.

Another establishment, situated in Harrington Street, was founded by Mr. John Sadler, who first discovered the art of printing upon pottery, in conjunction with Mr. Green, for which invention however they did not deem it expedient to take out a patent, preferring

keeping the invention secret to the doubtful security of patent rights. This took place in 1753. When Wedgwood brought out his celebrated Queen's ware, he availed himself of this new style of ornamentation, and made arrangements with the proprietors for decorating his ware by their process. The plain ware was sent from Burslem to Liverpool by waggon, where it was printed and again



Fig. 122. Teapot, printed by Sadler. (Mayer Coll.)

returned by the same conveyance. This was done until nearly the time of Wedgwood's death; certainly as late as 1794. In the year 1798 Mr. Green retired from the business to enjoy the fruits of his successful labours.

We give a specimen of Mr. Sadler's printing in the form of a teapot, in Mr. Mayer's collection (Fig. 122). It is ornamented with the Stanley crest, and the following inscription:

Good Health and Success  
To the Right Hon<sup>ble</sup> the EARL of DERBY.  
Long may he live,  
Happy may he be,  
Blest with content,  
And from misfortune free.

It also bears the name of "Sadler, sculptor."

Among the principal manufactories established at a place called Shaw's Brow, a nest of potters, a Mr. Richard Chaffers commenced in 1752 making white earthenware, but finding Wedgwood a formidable rival, he was induced to aim at a higher class of ware than had been produced there before. His endeavours were turned to the production of porcelain, but the important ingredient of China clay was not to be had, the district in Cornwall where it had been discovered by Cookworthy being leased out to other parties. He saw that the days of the Liverpool manufacture were numbered, unless this material could be procured. Mr. Chaffers then set out for Cornwall upon the forlorn hope of discovering a vein of this mineral termed soap rock. After travelling on horseback, with a large company of miners, from place to place a long time without success, and having given up the pursuit as hopeless, and after having paid off the men, expended a large sum of money, and in

fact having taken his departure to return home, he was recalled by one of his miners who had just accidentally discovered the desired vein. This furnished him with an ample supply. He set to work with his new materials, and soon produced articles that gained him much reputation, as was frankly acknowledged by Wedgwood himself, to whom Mr. Chaffers presented a tea set of his china ware, when Wedgwood with great admiration exclaimed, "This puts an end to the battle. Mr. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce good for five." But of short duration was this distinguished success. The sudden death of this eminent man remains to be told. Podmore, his favourite foreman, was seized some years after with a malignant fever without hope of recovery. The unfortunate sufferer sent a message, desiring "to see his dear master once more before their final separation." Mr. Chaffers imprudently complied, and shortly after caught the fever to which he fell a victim.

This unfortunate event, by taking away both master and principal assistant, put an end to the prosecution of the trade, and was the breaking up of that branch of the art which Mr. Chaffers had mainly brought to a high state of perfection. A great number of his workmen emigrated to America, while many of the best hands transferred themselves to the service of Wedgwood and other Staffordshire manufacturers.

Another manufactory was that of Pennington, celebrated in 1760 for punchbowls and vases of delft. One of these bowls (Fig. 123) is no less than  $20\frac{1}{2}$  inches in diameter,



Fig. 123. Punchbowl made by Pennington. (Mechanics' Institute, Shelton.)

and 9 inches high. It was probably made about 1760. It was painted by John Robinson, who, after the breaking up of the Liver-



pool potteries, removed to Burslem. He ultimately presented it to the Pottery Mechanics' Institution at Shelton, where it is still preserved.

Pennington was noted for having the recipe for a very rich blue colour, for which he was offered by a Staffordshire house 1000 guineas. He refused the offer; but his brother, to whom he told the secret, divulged it in a drunken fit to one of his boon companions, who immediately sold the recipe to the Staffordshire house. The establishment of a rival in making this blue colour destroyed the monopoly, and put an end to the manufactory, and Pennington retired to Worcester.

In addition to earthenware, Mr. Pennington produced several specimens of porcelain which so closely resemble Oriental vases in their decoration and colour, as easily to deceive the cursory observer. We give a group of them from the collection of Mr. Mayer (Fig. 124).

Various other potteries near Liverpool are mentioned by Mr. Mayer, to whose memoir we refer our readers. The last remaining to

be noticed is the Herculaneum Pottery, established in 1794 on the south side of the Mersey, by a large immigration of potters from Staffordshire. It passed into the hands of various proprietors until 1841, when it ceased to be a pottery, the site being now occupied by the Herculaneum Docks.

The first ware made here in 1796 was blue printed, and had the name "Herculaneum" printed in blue at the bottom of the piece. About the year 1800 china was first made, upon which "Herculaneum" was stamped. This ware has no very peculiar



Fig. 124. Porcelain Vases made by Pennington. (Mayer Coll.)



character. A specimen is preserved in the Museum of Practical Geology.

#### LOWESTOFT.

Respecting this manufactory, we give the following extract from Gillingwater's History of the Fisheries of Lowestoft, published in 1795 :—" In the year 1756 Hewlin Luson, Esq., of Gunton Hall, near Lowestoft, having discovered some fine clay or earth on his estate in this parish, sent a small quantity of it to one of the china manufactories near London, with the view of discovering what kind of ware it was capable of producing, which upon trial proved to be somewhat finer than that called delft ware. Mr. Luson was so far encouraged by this success as to resolve upon making another experiment upon the goodness of its quality upon his own premises ; accordingly, he procured some workmen from London, and erected upon his estate at Gunton a temporary kiln and furnace, and all the other apparatus necessary for the undertaking ; but the manufacturers in London being apprised of his intentions, and of the excellent quality of the earth, and apprehending also that if Mr. Luson succeeded, he might rival them in their manufacture, it induced them to exercise every art in their power to make his scheme abortive ; and so far tampered with the workmen he had procured, that they spoiled his ware, and thereby frustrated Mr. Luson's design.

" But notwithstanding this unhandsome treatment, the resolution of establishing a china-manufactory at Lowestoft was not relinquished, but was revived again in the succeeding year by Messrs. Walker, Brown, Aldred, and Rickman, who, having purchased some houses on the south side of the Bell Lane, converted the same to the uses of the manufactory by erecting a kiln and other conveniences necessary for the purpose ; but in carrying their designs into execution they also were liable to the same inconveniences as the proprietor of the original undertaking at Gunton was ; for, being under the necessity of applying to the manufactories in London for workmen to conduct the business, this second attempt experienced the same misfortunes as the former one, and very nearly totally ruined their designs ; but the proprietors happening to discover these practices of the workmen before it was too late, they took such precautions as rendered every future attempt of this nature wholly ineffectual, and have now established the factory upon such a permanent foundation as promises great success. They have now enlarged their original plan, and by purchasing several adjoining houses and erecting

additional buildings, have made every necessary alteration requisite for the various purposes of the manufactory. They employ a considerable number of workmen, and supply with ware many of the principal towns in the adjacent counties, and keep a warehouse in London to execute the orders they receive both from the City and the adjoining towns, and have brought the manufactory to such a degree of perfection as promises to be a credit to the town, useful to the inhabitants, and beneficial to themselves."

Simeon Shaw mentions a porcelain manufactory at Lowestoft. In a bill of expenses<sup>4</sup> incurred by David Rhodes (in the employ of Mr. Wedgwood), who was evidently commissioned to seek for specimens of the various styles of ware then made in England, among others, we find the following items:—

1775, May 12.

2 slopbasins, Derby & Leastoff, 1s. 6d.<sup>5</sup>

After many fruitless inquiries we have at length ascertained that the above manufactory continued in operation till within forty years, when it was found that the advantages possessed by Staffordshire in having coal upon the spot were such as could not be resisted; and, being undersold by these Staffordshire products, Lowestoft was compelled to retire from the ruinous competition.

All descriptions of ware appear to have been made here, from ordinary earthenware to the finest porcelain. Of the former the patterns were generally blue and white, sometimes red; the porcelain with floral patterns upon white ground. The author has a pair of plates of coarse paste, with a blue border, and inscribed—

QUINTON  
MARY  
YARMOUTH  
1752

QUINTON  
BENJAMAN (*sic in orig.*)  
YARMOUTH  
1752

These he considers to be early specimens of this manufacture. The names are probably those of the persons who ordered them to be made. The date being earlier than that ascribed to the manufactory, may have arisen from their having been antedated to meet a particular occurrence, perhaps the year of the marriage. The author has also received a porcelain teacup with a floral pattern, in the French style; the white ground is fine and transparent. It

<sup>4</sup> Mayer, p. 36.

<sup>5</sup> See Mayer's Treatise. Liverpool, 1855.

came from Gunton, and is one of seven remaining in the possession of the family. No mark appears to have been affixed, though it is said some specimens bear three parallel straight blue lines.

#### NOTTINGHAM.

In Dr. Deering's Historical Account of Nottingham (1751) it is mentioned that Nottingham sends down the river (Trent) coals, lead, timber, corn, wool, and potters' ware; and in comparing a list of trades and employments exercised in the town, with the number of masters in each, made in 1641, with one made in 1739, one potter appears in the former and two in the latter year. At the present day no manufactory exists there, though certain old places in the town retain names derived from their proximity to the potteries, such as Mug House Lane. The collection of the Museum of Practical Geology contains a specimen of this manufacture, a large brown stoneware bowl, with November 20, 1726, impressed on the outer rim.

#### JACKFIELD, SHROPSHIRE.

In 1713 a manufactory of earthenware was established at Jackfield, near Broseley, in Shropshire, by Mr. Richard Thursfield, who had come there from Stoke, in Staffordshire. After his death in 1751 the works were carried on, and the manufactures were improved, by his son Maurice Thursfield. The latter died in America, where he had extensive connections in business, in 1772. Shortly afterwards the manufactory passed into the hands of Messrs. Rose of Coalbrook Dale, by whom it was continued to about the year 1800.

The wares appear to have been chiefly white or black stoneware. The former closely resembled the Staffordshire pottery of the same kind; the latter was decorated with scrolls and flowers in relief, and highly glazed. The ornaments were occasionally gilt, and in some specimens they appear to have been painted on in oil-colours. These black jugs were locally known as "black decanters."

Mr. Richard Thursfield, of Broseley, the great-grandson of the founder of the manufactory, has an interesting collection of this ware; he possesses, among other specimens, a white stoneware mug, dated 1742. Messrs. Rose, of Coalbrook Dale, have also several specimens. A black two-handled cup, in Mr. Franks's collection, has two medallions upon it painted in oil; the one is the portrait of a lady; the other a view of a country-house, which might no doubt locally be identified.

## PLACE'S WARE.

Little is known of the pottery of a Mr. Place, of Yorkshire, beyond the mention of the establishment by Thoresby and Horace Walpole. "Mr. Place's fine mugs," fabricated in the Manor House at York, are noticed by Thoresby, and made of much account in his museum, as "being equal to true China ware." Walpole's account runs thus:—"Mr. Francis Place, a gentleman of Yorkshire, had a turn to most of the beautiful arts. He painted, designed, and etched. Mr. Scots, of Crown Court, Westminster, had a picture of gooseberries painted in oil on a black ground (a common method with him, as Mr. Scots was told by Mrs. Wyndham, Place's daughter, who was living in 1764) and a jug of his earthenware. Mr. Place was placed as clerk to an attorney in London, where he continued till 1665, in which year going into a shop, the officers came to shut up the house on its having the plague in it. This occasioned his leaving London, and gave him an opportunity of quitting a profession that was contrary to his inclination, and of following the roving life he loved and the arts for which he had talents. Ralph Thoresby<sup>6</sup> often mentions Mr. Place with great encomiums, and specifies various presents that he made to his museum. He tells us, too, that Mr. Place discovered an earth for, and a method of, making porcelain, which he put in practice at the Manor House at York, of which manufacture he gave Thoresby a fine mug. His pottery cost him much money; he attempted it solely from a turn for experiments, but one Clifton took the hint from him, and made a fortune by it."<sup>7</sup> Only two specimens of this manufacture have been identified: one in the possession of Mr. Franks, formerly in the Strawberry Hill collection; the other in the cabinet of a lady in Scotland, a descendant of Mr. Place.<sup>8</sup> The ware of the former appears to be a

<sup>6</sup> In his *Ducatus Leodiensis*, pp. 196, 466, 477, 492, 497. Place visited Thoresby in 1712 to make views and drawings for the *Ducatus*. A portrait of "Francis Place" is given in the *Catalogue of Engravers*.

<sup>7</sup> "I have a coffee cup of his ware; it is of grey earth, with streaks of black, and not superior to common earthenware."—*Lord Orford's Works*.

<sup>8</sup> *Ducatus Leodiensis*, 1714, p. 196: *Wortley* (hundred):—"Here is a good vein of fine clay that will retain its white-

ness after it is burnt (when others turn red), and therefore used for the making of tobacco-pipes, a manufacture but lately begun at Leeds. Of the several sorts of clay, their nature and colours, and how to manage such as are stubborn, my honoured friend, John Evelyn, Esq., has writ incomparably in his *Sylva* and *Pomona*; and there is a very curious table of clay exhibited by another celebrated naturalist of this age. As to this sort, and the manner of making pipes, I can add nothing to what my



fine kind of stoneware. The cup is thin and well made, of a brownish grey, with dark streaks in it. The handle is neatly put on; about the centre of the cup is a band in relief.

#### TOBACCO-PIPES.

The early period at which tobacco-pipes were first manufactured,<sup>9</sup> is established by the fact that the incorporation of the craft of tobacco-pipe makers took place on the 5th of October, 1619. They must have thriven well, since they were of importance enough to petition Queen Anne to grant them a charter of incorporation, but it was not conceded. It would appear that this manufacture originated in England, and passed over to Holland. In proof of which, Mr. Hollis, who passed through the Netherlands in 1748, mentions that, having visited very extensive pipe works at Gouda, he was informed by the master of them that even to that day their principal working tools bore English names.<sup>1</sup>

late friend Mr. Houghton has writ in his useful collections, where he tells us also, that the finest mugs, and even China ware, are made of this sort of earth, of which, saith he, we may make as good in England as any in the world. And this I am fully convinced of, having a specimen in this museum made of English materials, in the Manor House at York, by the very

ingenious Mr. Francis Place, who presented it to me, with one of the outer covers,\* purposely made to preserve them from the violence of the fire in baking."

<sup>9</sup> Wood's Athen. Oxon., i. 580.

<sup>1</sup> Vide a curious paper on this subject in the *Dublin Penny Magazine*, vol. iv., p. 28.

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\* First mention of "seggars."

## SKETCH OF A HISTORY OF PORCELAIN.

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PORCELAIN is composed of two substances,—the one fusible, which produces its transparency; the other infusible, which gives it the property of sustaining, without melting, the heat necessary to vitrify the fusible substance.

The infusible ingredient consists of alumina or clay, called Kao-lin; the fusible is composed of felspar or petro-silex, and is styled Pe-tun-tse, both terms being borrowed from the Chinese.<sup>1</sup>

Porcelain consists of two kinds, distinguished by the technical terms of “Hard and Soft Paste.” A reference to the Table of Analyses will show that the Hard paste is composed of a greater proportion of alumina, and less of silex; to fuse it requires consequently a higher degree of furnace heat, which also gives it a greater density of substance than the Soft paste. The Soft paste, from the larger proportion of silex and the addition of alkaline fluxes, requires a less degree of furnace heat, and consequently acquires less density. It is soft in two senses: first, as being less able to resist a high temperature; and, secondly, as being easily scratched by the knife.

It therefore appears that the comparative proportion of silex determines the softness of porcelain. Some specimens, as those of early Chelsea, are little better than semi-opaque glass. Réaumur endeavoured to produce porcelain by means of hardening and

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<sup>1</sup> Kao-ling is the name of a mountain situated on the east of King-te-tchin. The pe-tun (white paste) of pulverised petro-silex, when formed into bricks (tse) is called pe-tun-tse. Bricks are also formed of coloured pastes, hoang-tun-tse, *i. e.* bricks of yellow paste, &c.

giving opacity to glass. Böttcher succeeded in making hard porcelain by softening pottery, and rendering it translucent. As porcelain may be considered an intermediate substance between pottery and glass, both these chemists were correct in the principle upon which they proceeded, although their modes of operation were reversed.

The most practical test by which to distinguish these descriptions of porcelain is, that the soft paste can be scratched by the knife,<sup>2</sup> which is not the case with the hard paste (*rayable ou non rayable par le fer*).<sup>3</sup>

This division is divided into three classes :—

1. PORCELAIN, HARD PASTE.
2. PORCELAIN, NATURALLY SOFT DITTO (*tendre naturelle*).
3. PORCELAIN, ARTIFICIALLY SOFT DITTO (*tendre artificielle*).

<sup>2</sup> In making the experiment it must be recollected that it is the paste, not the glaze, that can be scratched. This test, therefore, is only applicable to those parts of a piece which have not been glazed.

<sup>3</sup> On one occasion, M. Brongniart,

having been presented with a choice specimen of old Worcester, affirmed it to be Oriental porcelain, till he tested the paste with an old file which he always carried in his pocket, and found that he could scratch it easily.

## CHAPTER IX.

## PORCELAIN. (HARD PASTE. ORIENTAL.)

Porcelain of China — Arabians visit China — Edrisi, the Geographer — Present of Porcelain from Saladin — Travels of Marco Polo — Jordanus, Bishop of India — Ibn Batuta — Barbaro, the Venetian Ambassador — Present of Porcelain to Lorenzo de' Medici — Maritime Laws of Barcelona — Portuguese Traders to China — Dutch Embassy — Ysbranti, the Muscovite Traveller — Mystery as to the Composition of Porcelain: Notions of Barbosa, Cardan, and Scaliger — Dr. Johnson and the Poet Harte — Pancirolli of Padua and his Editor Salmutti — Lord Bacon's Ignorance — Father d'Entrecolles — First introduction of Porcelain into England — Bowls of Sir T. Trenchard and Archbishop Warham — Presents to Queen Elizabeth — English East India Company — Bottles of the Theban tombs — Antiquity of the porcelain manufacture in China — Its rise and progress — Imperial manufactory of King-te-tchin — Most esteemed kinds of ancient porcelain — History of King-te-tchin — Spurious antiques of the Chinese — Dynastic and other marks — White porcelain — Blue, crackle, eggshell, celadon, and marbled — Citron-yellow and ruby — Turquoise and lapis-lazuli — Enamelled porcelain — Painting and form — Ingenious devices — Porcelain seals found in Ireland — Chinese earthenware and stoneware — Pousa the potter martyr — Porcelain tower of Nankin — Porcelain of Japan — Its stoneware — Teapots — Porcelain and tiles of Persia — Collections of Oriental Porcelain — Those of Queen Mary and Queen Anne — Mania for collecting in the last century — Collections: of Queen Charlotte, at Blenheim, Sir Joseph Banks', Fonthill, Strawberry Hill, and others.

THIS class of ware is characterised by the paste of which it is formed, which is fine, hard, and translucent. It may be divided into Oriental and European. The Oriental is usually considered to comprise that of China, Japan, and Persia; although it is a matter of some uncertainty whether porcelain was ever made in the latter country.<sup>1</sup>

Oriental porcelain was first generally introduced into Europe by the Portuguese on their return in 1518 from their voyage round the Cape of Good Hope; but incidental mention is made of this beautiful product in the records of earlier travellers, and some specimens seem to have been brought into the States of Barbary during the Middle Ages.

<sup>1</sup> The statements in this section are principally drawn from the writings of Du Halde; Père d'Entrecolles, in *Lettres Edifiantes et Curieuses Ecrites des Missions étrangères*, Paris, 1781; Raynal; and D'Hancarville.



It appears that some Arabian travellers entered China in the ninth century, but there are no records to show that an account of their travels ever reached Europe.<sup>2</sup>

The first writer who has mentioned porcelain is the Arabian geographer Edrisi, who resided at the court of Roger II., King of Sicily, and published, in 1154, a geographical work by order of that prince.

From the Chinese annals of the seventh and eighth centuries it appears that the vessels of that nation traded with the ports of the south coast of Arabia and the Persian Gulf; and we learn further particulars on this head from an Arabian MS.<sup>3</sup> in the Imperial Library at Paris, written by Soliman, an Arabian merchant, which is a valuable monument of Oriental commercial history; though in a mutilated state, its authenticity has been placed beyond all doubt by the researches of M. de Guignes.<sup>4</sup>

Soliman relates that in 851 the Arabian merchants had extended their commerce and discoveries in the East, far beyond the utmost knowledge of their own ancestors, the Greek merchants of Egypt, or the Ethiopians of Aduli, who had never gone beyond Ceylon. Their vessels now traded to every part of the continent of Asia, as far as the south coast of China, and to many of the islands.

Thèvenôt,<sup>5</sup> in his '*Voyages Curieuses*,' states as a fact, "that sometimes there were 400 Chinese vessels together in the Persian Gulf, loaded with gold, silk, precious stones, musk, porcelain, copper, &c., the cargoes being landed at Ormus and thence conveyed to Aleppo, &c."<sup>6</sup> The same author relates that "Father Michel Boyen, who resided so long in China as to forget his native Italian tongue, in a narrative drawn up in the year 1652, agrees remarkably with the above authorities as to the ancient commercial intercourse between China and the Persian Gulf."

It is, therefore, evident that porcelain was at a very early period introduced into Persia and Egypt direct from China as an article of commerce. It has even been supposed that this commerce existed in the time of the Romans, and that the "*Vasa Murrhina*," mentioned by Pliny as having been taken by Pompey

<sup>2</sup> M. Reinaud, *Relation des Voyages faits par les Arabes et les Persans dans l'Inde et à la Chine*.

<sup>3</sup> Translated by Eusebius Renaudot, 1718.

<sup>4</sup> In his '*Réflexions sur les liaisons des Romains avec les Tartares et les Chinois*,' published in '*Mém. de Littérature*,' vol.

xxxii. p. 367, and vol. xxxvii. p. 477.

<sup>5</sup> Vol. ii. p. 25.

<sup>6</sup> It has been doubted whether the Chinese ever sailed as far as the Persian Gulf, and they do not sail so far now; but that may be owing to the jealous feeling of their government, not to a want of knowledge and ability.

as spoils of war from Persia, and by Augustus Cæsar from Alexandria, were Chinese porcelain.<sup>7</sup>

Soliman further mentions, in the above-quoted MS., a service of chinaware, consisting of forty pieces, having been sent to Noureddin, the Caliph of Syria, by his lieutenant Saladin, upon his conquest of Egypt. This gift was made in the year of the Hegira 567, which answers to A.D. 1171. Saladin succeeded his master in the califat, and became noted as a hero in the Crusades.

Marco Polo, the Venetian,<sup>8</sup> was the first European traveller on record who penetrated into China. He mentions the vast extent to which the manufacture of porcelain was carried at the time of his residence in the Celestial Empire, during the thirteenth century, and states that, "of this place, Kinsai, there is nothing further to be observed than that cups or bowls, and dishes of porcelain wares, are there manufactured. The process was explained to be as follows:—They collect a certain kind of earth, as it were, from a mine, and, laying it in a great heap, suffer it to be exposed to the wind, rain, and sun, for thirty or forty years, during which time it is never disturbed. By this means it becomes refined and fit for being wrought into the vessels above-mentioned. Such colours as may be thought proper are then laid on, and the ware is afterwards baked in ovens or furnaces. These persons, therefore, who cause the earth to be dug, collect it for their children and grandchildren. Great quantities of the manufacture are sold in the city; and for a Venetian groat you may purchase 'eight porcelain cups.'"<sup>9</sup>

<sup>7</sup> See article 'Murrhine Vases' in Glossary.

<sup>8</sup> During his residence in China, where he was well received by the Emperor of Tartary, he studied the manners of the people, and, in a short time, learned four different languages in use in the country, was charged with different important affairs in many provinces in the empire, and was appointed Governor of Yangtcheou-fou, where he remained three years. This enterprising traveller, with his father and uncle, returned by sea from China to the Gulf of Persia, and thence to Venice in 1295, after an absence of twenty-six years. He was taken prisoner by Lampa Doria, and detained in captivity at Genoa, where he wrote the history of his travels (1298). He was, at length, released, and, returning to Venice, died in 1323, in the 73rd year of his age.

<sup>9</sup> Marsden's Translation of Marco Polo's Travels. The travels of Marco Polo were printed by Ramusio at Venice in 1559, 1574, and 1583. "E dove si parte dall' alveo maestro vi è la città di Tingui. Della qual non si ha a dir altro, se non, che in quella si fanno le scodelle e piadene di porcellana in questo modo secondo che li fu detto. Raccogliono una certa terra come di una miniera, et ne fanno monti grandi et lasciare li al vento, alla pioggia, et al sole per trenta et quaranta anni che non li muovono. Et in questo spatio di tempo la detta terra si affina, che poi si può far dette scodelle, alle qual danno di sopra li colori che vogliono, et poi cuocono in la fornace. Et sempre quelli che raccolgono detta terra la raccolgono per suoi figliuoli o nepoti. Vi è in detta città gran mercato, di sorte, che per un grosso Venetiano si haverà otto scodelle." As

Father Jordanus, who was appointed bishop in India in 1330, and who had long lived in that country, when relating what he had heard of the Chinese Empire (De Magno Tartaro), thus speaks of Chinese porcelain: "Alia nota sunt quæ ego sciam in isto imperio digna relatione, nisi vasa pulcherrima, et nobilissima, atque virtuosa et porcelata."<sup>1</sup>

The Arabian traveller, Ibn Batuta, who penetrated into China about 1345, says that the Chinese pottery was exported as far as the countries of the Magreb (the Barbary States). Porcelain might, therefore, have thus found its way into Europe.

In his journey from Bassora to Aleppo, Pietro della Valle mentions being pillaged by the robbers of the desert of "many dishes of rare porcelain, beautified with gold and colour" (p. 263); "many exquisite porcelain dishes miniated with gold" (p. 268).

Another notice of Oriental porcelain of nearly the same date is that of Barbaro, the Venetian ambassador at the court of Persia in 1474, who gave information to his government respecting this production of art.<sup>2</sup>

It is related by Roscoe that Lorenzo de' Medici, wishing to encourage a trade with India, extended the commerce between Florence and Egypt; and such was the esteem he was held in by the Soldan, that, in 1487, an ambassador arrived at Florence, bringing with him, as a mark of his master's regard, many singular presents of rare animals and valuable commodities, and among the latter, some large vases of porcelain. Of these articles Pietro da Bibbiena, his secretary, gives an inventory to Clarice de' Medici, the wife of Lorenzo.<sup>3</sup>

Ramusio's edition is supposed to contain modern additions, we give the porcelain passage as it stands in that of Lazari, printed at Venice in 1847 from a MS. in the library at Berne:—"In questa provincia è una città che apel-lerse Tinugui (or Kinsai), dove si fanno le scodelle di porcellana grandi e piccoli le più vaghe che veder si passano: nè si fabbricano in altro luogo ma guivi soltanto, et vidi si portano le mezzo il mondo; et ve n'ha tanta dovigia, che per un grosso Veneziano ne protrest aver tre di bellissime. I cittadini parlano una lingua particolare."

<sup>1</sup> Jordanus, 'Mirabilia Descripta,' published by the Geographical Society of Paris. Rec. de Voy. et de Mém., t. iv. p. 59.

<sup>2</sup> The Travels in Persia of Josafat Bar-

baro, who had been sent as ambassador to Assambei from 1471 to 1474, were first printed by Aldus in 1545. The edition is rare; and at p. 43, writing of the "*regione di ZAGATAI*," the author says: "Non passai più anante a questa via: ma perchè li intesi da molti dico che queste CIME MACIM, de' quali poco avanti ho fatta mentione, sono due provincie grandissime, et gli habitori di quelle sono idolatri, e la regione è quella une si fano i cadini e piatine di porcellana." At pp. 32 and 33 a slight allusion is made to the use at the Persian court of porcelain bowls and dishes.

<sup>3</sup> Letter from Pietro da Bibbiena, to Clarice de' Medici a Roma:—

"Domina mea,—Scrivendovi io in nome di Lorenzo, non me accade dire altro alla M. V. se non che da sabato in

In 1487 we find porcelain among the articles enumerated in the 44th chapter of the Maritime Laws of Barcelona, among the imports from Egypt.<sup>4</sup>

In an account by his chaplain of the embassy of Sir Thomas Roe in 1615, to Agra, it is mentioned of the Great Mogul, that "he caused one of his servants of the higher rank to be very much whipped for breaking a China cup he was commanded to keep safe; and then sent him to China (which is a marvellous distance from thence) to buy another."<sup>5</sup>

The Portuguese traders, who first doubled the Cape of Good Hope,<sup>6</sup> were the means of introducing the fine wares of China into more general use in Europe; and the name assigned to the fabric, as distinguishing it from the coarser descriptions of pottery, was probably given by them—"Porcellana" signifying in the Portuguese language originally "a little pig," and afterwards "a cup." This term had been applied by the Portuguese to the cowrie-shells;<sup>7</sup> and when they first saw this admirable pottery—the inside of which had a glossy, beautiful white colour—they bestowed upon it the same name, either because they thought it would give their countrymen an idea of its beauty, or possibly from a persuasion that it might be made of such shells or of some composition which resembled

quà ho scripto più lettere a quella, e per questa le mando lo inventario del presente del Soldano dato a Lorenzo, el quale mandai però a Piero ma verrà più adagio. Vale.

"Un bel cavallo bajo;

"Animali strani, montoni e pecori di varii colori con orecchi lunghi sino alle spalle e code in terra grosse quasi quanto el corpo, una grande ampolla di balsamo, 11 corni di Zibetto, bongive e legno aloe quanto può portare una persona, *vasi grandi di porcellana* mai più veduti simili, ne meglio lavorati, drappi di più colori per pezza; tele bombagine assai, che loro chiamano turbanti finissimi; tele assai colla salda, che lor chiamano sexe; vasi grandi di confectiione, miraboloni e giengituo."—*Fabr.*, n. 337.

<sup>4</sup> Capmany, Mem. Hist. de Barcelona, vol. i. Com. p. 44.

<sup>5</sup> Relation of Sir Thomas Roe's Voyage into the East Indies. London, 1665.

<sup>6</sup> Twenty years after the Portuguese had doubled the Cape of Good Hope, Ferdinand d'Andreada took out the

first embassy to China. It was permitted to enter Pekin, and the first European commercial intercourse was thereby with the Chinese. St. Francis Xavier, one of the first disciples of Ignatius Loyola, inspired with a desire to propagate Christianity in the East, arrived in 1549 at Japan, where he obtained permission to preach. With the desire of evangelising China, he returned to Malacca, and thence to Canton, where he died, after much suffering, in 1552. Under the reign of John III., the Portuguese greatly extended their commerce with China. They established a trade with Canton, and afterwards a factory at Ningpo, until their pride and insolence brought destruction upon them, and they were expelled from all their possessions, excepting Macao, which they still hold.

<sup>7</sup> The cowries used for money in the East were called by the Portuguese, from the similarity of their shape to the back of a little pig, "porcella," whence the term porcellana may have been derived.



them.<sup>8</sup> During the period that the Portuguese enjoyed a complete monopoly of the Indian trade, they imported into Europe splendid collections of porcelain, consisting of vases of immense size, and of the earliest and finest manufacture, many of which were lately to be seen in the Royal Palace of Alcantara, but have been since dispersed. Some are said yet to exist in various parts of Spain.

The Dutch, upon the expulsion of the Portuguese, were the next

<sup>8</sup> Florio, in his Italian Dictionary (1598), gives "*Porcellana*, a kinde of fine earth called Porcelane, whereof they make fine China dishes, called Porcellan dishes. *China*, a Venus basin." That is, a Venice basin. It may remain a question whether Majolica, exported by way of Venice, was called *China*, from a supposed resemblance to Oriental porcelain, or whether the wares alluded to by Florio were in fact Oriental.

Minsheu, in his Spanish Dictionary (1599), gives "*Porcellina*, a kinde of earthen vessell, painted; costly fruit-dishes of fine earth, painted." In his 'Dialogues' he introduces a gentleman and lady purchasing silver plate, the use of which is commended. "Yea," says the lady, "for if a man will serve his turne with glasse, or China mettall, or earth (con vidrio, o china, o barro), that which is broken thereof costs more in a year than the fashion of the plate;" and in the margin "*China metall*" is explained thus, "*i. e.* the fine dishes of earth painted, such as are brought from Venice."\*

The etymology of the word porcelain is the subject of different opinions, for although there is much plausibility for deriving it from the Portuguese appellation, yet it is certain that the word existed in the French language in the fourteenth century, and, consequently, anterior to the introduction of Chinese porcelain into Europe. In referring to the inventories of the kings and princes of the fourteenth century, we find the name of porcelain applied to some precious material cut into cups, vases, or used as a ground upon which to fix ob-

jects in enamel or sculptured metal. We give some examples:—

"Une escuelle d'une pierre appelée pourcellaine," &c.—*Inventory of the Duc d'Anjou*, 1360.

"Un pot à eau, de pierre de pourcelaine."—*Inventory of Joan, Queen of Philip le Bel*. She died 1370.

"Ung tableau de pourcelaine carré de plusieurs pièces et au milieu l'ymage de Notre Dame garnye d'argent."—*Inventory of Charles V*.

"Ung tableau carré de pourcelaine où d'un costé est l'ymage de Notre Dame en ung esmail d'azur," &c.—*Ibid*.

"Une petite pierre de pourcelaine entaillée à six petiz ymages garnye d'or."—*Ibid*.

"Ung petit tableau de pourcelaine où est intaillé un crucifiement sans garnyson."—*Inventory of Charles VI*, 1399.

"Une verge d'or, en quoy est ung camaheu de purshelayne."—*MS. Inventory*, dated 1555.

"In 1586, in the inventory of minor valuables belonging to Mary Queen of Scots, are enumerated, 'Deux cuillières de pourcelaines, garneys l'une d'or, et l'autre d'argent.'"—*Prince Labanoff, Letters of Mary*, vol. vii. p. 246.

This stone, called porcelain, must have been some precious material, for the object to which it is attached is always richly mounted in gold with pearls or precious stones. It was probably mother-of-pearl or chalcodony, which resembling porcelain in their milky hue and semi-translucent character, the new substance introduced by the Portuguese may have had transferred to it the name of porcelain.

\* It is a curious matter of inquiry whether the wares here alluded to were Oriental. In any case, it is a fact worth recording that ornamental fictilia, whether of Oriental or Italian fabrication, were received from Venice, at the close of the 16th century, and probably in no trifling quantity or repute, since they supplied, as early as 1593, a term in dictionaries.

In the Inventory at Hengrave, Suffolk, 1603, occur "6 Venice banquetting dishes."

nation who carried on an intercourse with India and Japan. Of this trade they long kept the monopoly, and imported large quantities of porcelain into the north of Europe. They endeavoured to obtain access to the trade of China, but for a long time in vain. Van Neck established a factory at Batavia in 1602. The Dutch East India Company was formed in the same year, and made a settlement at Formosa in 1624, but were driven out by the Chinese in 1662. The trade was then transferred to Canton.

The conquest of China by the Tartars, and the consequent change of dynasty, was conceived to be a favourable opportunity for opening commercial relations with that country. In consequence, the Dutch East India Company sent an embassy, conducted by Peter Goyer and Jacob Keyser, which sailed from Batavia 14th July, 1655, and arrived at Canton, whence they travelled chiefly by inland navigation by Kiansi and Nankin to Peking. They were there favourably received by the Grand Khan, and returned to Batavia in 1657. Among the interesting details of this journey, they notice the porcelain manufactory of Kiansi, and it would appear that the greatest secrecy was observed as to the details of its manufacture:—

“La terre se prépare et se façonne presque en la même manière que les Italiens gardent en la fabrique de leurs plats de Fayence, ou nos Belges en leur poterie blanche. Les Chinois sont extrêmement adroits et industrieux pour donner la perfection à ces vases, qu'ils sçavent diaprer de couleurs tout-à-fait gayes, diaphanes, et transparentes. Ils y représentent toutes sortes d'animaux, de fleurs, et de plantes, avec une gentillesse et propreté inimitable. Aussi font-ils tant piafe de cette science, qu'on tireroit plutôt de l'huile d'une enclume que le moindre secret de leurs bouches. De sorte que celui-là passeroit pour un des plus grands criminels auprès d'eux qui révéleroit cet art à un autre qu'à sa postérité.”<sup>9</sup>

Of the yellow colour being exclusively appropriated to the Emperor, they remark:—

“Vous remarquerez en passant que c'estoit une crime de lèse majesté de peindre les vaisseaux d'or, ou du couleur jaune, mesme de porter de dragons jaunes, sans une speciale grace de l'Empereur, comme si cette couleur estoit la plus puissante et la plus vénérable d'entre toutes les choses inanimées.”

They visited the ruined palace of Nankin, destroyed during the Tartar invasion and conquest, by which 100,000 Chinese were com-

<sup>9</sup> ‘Ambassade de la Compagnie Orientale des Provinces Unies vers l'Empereur de la Chine ou Grand Cam de Tartarie,

fait par les Sieurs Pierre de Goyer et Jacob de Keyser;’ à Leyde, 1665.

pelled to emigrate in order to save their lives. In reference to the Imperial character of these ruins, the writer of the account says :—

“ A nostre retour de Peking, je me chargeay de quelques pierres des toits de ce Palais sur lesquelles estoient peints en jaune plusieurs dragons et serpens.”

We find a notice of porcelain in the Travels of Ysbranti Ides, ambassador to China from Peter the Great in 1692. He states that “ the finest, richest, and most valuable china is not exported, or at least very rarely, particularly a yellow ware, which is destined for the Imperial use, and is prohibited to all other persons. They have a kind of crimson ware, which is very fine and dear, because great quantities of it are spoiled in the baking. They have another sort of a shining white, purfled with red, which is produced by blowing the colour through a gauze, so that both the inside and out is equally beautified with crimson spots, no bigger than pins’ points, and this must be excessively dear, since for one piece that succeeds a hundred are spoiled. They have china purfled in the same manner with gold, which is highly valuable for the same reason. Also a kind of china which looks like mosaic work, or as if it had been cracked in a thousand places, and set together again without cement. There is another sort of violet-coloured china, with patterns composed of green specks, which are made by blowing the colours at once through a frame pierced full of holes, and this operation succeeds so rarely, that a very small basin is worth two or three hundred pounds. They have a kind of white china, excessively thin, with blue fishes painted on the metal between the coats of varnish, so that they are invisible except when the cup is full of liquor.”<sup>1</sup>

The Chinese kept the composition of porcelain a great secret, and sought to lead the inquirers astray by all sorts of wonderful tales about the preparation of the materials. They stated, for instance, according to Edoardo Barbosa,<sup>2</sup> that it is made from marine shells and egg-shells, which must first be buried in the earth eighty or one hundred years. Jerome Cardan and Scaliger both state that porcelain is made of egg-shells and sea-shells beaten small and buried under ground for eighty or a hundred years. Hence Dr. Johnson’s fanciful derivation of the word porcelain, “ pour cent années.” And Harte says, in ‘The Confessor,’

“ True fame, like porc’lain earth, for years must lay  
Bury’d, and mix’d with elemental clay.”

<sup>1</sup> Extracted from Travels from Muscovy to China, by E. Ysbranti Ides, ambassador from Peter the Great to the Emperor of China, in 1692. Published

in Harris’ Collection of Voyages.

<sup>2</sup> A celebrated Italian physician, contemporary of Scaliger. He died 1576.

Guido Pancirolli, the learned jurisconsult and antiquary of Padua,<sup>3</sup> says, "In former ages porcelains were never seen. Now they are a certain mass composed of gypsum, bruised eggs, the shell of the marine locust, and other substances, and this being well tempered and thickened is hidden under ground in a secret place which the father points out to his children; for, as respects others, he does not wish them to know it. And there it remains hidden for eighty years; at the end of which time the children or grandchildren dig it out, and when it has been again reduced to a fluid state and made fit for working up, they form of it precious vessels, very beautiful to look at, quite transparent, and wrought of any form or colour which those workmen think proper. The remarkable virtue of these vessels is this, that if any poisonous thing have been put into them, they immediately break."<sup>4</sup> The man who hides his mass in the earth never takes it out again, but leaves it to his sons and grandsons as a treasure by means whereof they may acquire great gain, for the hoard is more valuable than gold itself; it is, however, rarely found genuine, but is sold much adulterated. The Turkish emperors and certain satraps always eat off double vessels, the lower being of silver, the upper of porcelain; but these porcelains are counterfeits."

To this, Salmutti, the editor of Pancirolli, adds: "Not only has Pancirolli rightly told us that porcelain vessels admit into themselves no poison, but Simonius, physician to the most serene Maximilian, King Elect of Poland, Archduke of Austria, and chief physician of the kingdom of Bohemia, has borne testimony to this very thing in a letter which he sent to Leipsic from Prague, with a certain porcelain vessel to his son-in-law Frederic Meyer, my most beloved kinsman. 'I send you,' says Simonius, 'a bowl of precious porcelain; it was found, together with other things, in the chests of the Bashaw of Buda, who is now detained captive at Vienna. The Turks drink out of it water, sherbet, and their soups, because it is believed to detect poisons by the sudden change of its transparency, and powerfully to resist them. It was given to a most illustrious hero, a friend of mine, from whom I received it. I would not have

<sup>3</sup> Died 1599. The title of his work is *Guidonis Pancirolli J. C. claris. rerum memorabilium libri duo; Ex Italico Latine redditus, et notis illustrati ab Henrico Salmutti.* (Printed at Antwerp, 1612, 3rd edition.)

<sup>4</sup> Pigafetta, in his account of Magellan's voyages, writes from Borneo, July 1521, that he made inquiries there about

porcelain. "*Lo seppi che si fa con una sorta di terra bianchissima laquale si lascia solterra ben cinquant'anni acciò si raffine cosicchè suol dirse che il padre la sePELLISCE per il figliuolo. Dicesi che se si mette del veleno in un vaso di porcellana fina, questo subito si spezza.*" (Ed. Milan, 1800, p. 121.)



exchanged it for a silver one of the same weight, for I am satisfied that the material of it is genuine and not adulterated; and this is very probable from its having been used by so illustrious a commander among the Turks. (*Prague, February 12, Ann. 1600.*) Which letter I have scrupled the less to insert in this place, because when not long ago I was hospitably entertained at Leipsic by that kinsman of mine whom I have mentioned with praise, I handled that bowl with my own hands, and when filled with luscious wine exhausted it over and again not without delight."

Nor was Lord Bacon better informed as to the nature of porcelain. In an argument whilst at the Bar he assumed that there were *mines* of porcelain from which the vessels imported into Europe were fabricated.<sup>5</sup>

The mystery prevailing as to the nature and composition of porcelain, and the marvellous virtue attributed to the vessels of detecting poisons, were doubtless invented by the Chinese or propagated by the merchants to enhance its value; and the difficulty of access to China in those ages helped to prolong the delusion which the merchants had so great an interest in keeping up.

The French subsequently threw more light upon the subject of Oriental porcelain than any of the nations who had preceded them in India. François Xavier d'Entrecolles,<sup>6</sup> the Superior General in China of the French Jesuits, who established missions in most of the provinces of the Celestial Empire, wrote some very circumstantial details upon the manufacture of porcelain. Among his neophytes<sup>7</sup> at Jao-tcheou, he found several who worked in porcelain, and others who carried on a large traffic in the ware. The desire of being useful to his countrymen in Europe induced him to inform

<sup>5</sup> "To open therefore the nature of an inheritance, sense teacheth there be, of the soil and earth, parts that are raised and eminent, as timber trees, rocks, houses. There be parts that are sunk and depressed, as mines, which are called by some 'arbores subterraneæ,' because that as trees have great branches and smaller boughs and twigs, so have they in their region greater and smaller veins: so if we had in England beds of porcelain, such as they have in China, which porcelain is a kind of plaster buried in the earth, and by length of time congealed, and glazed into that fine substance, this were, as an artificial mine, and no doubt part of the inheritance. Then are the ordinary parts,

which make the mass of earth, as stone, gravel, loam, clay, and the like."—(*See Case of Impeachment of Waste, Bacon's Works, 1819, vol. iv. p. 214.*)

<sup>6</sup> The Treatise of China by the Dominican Friar Gasper de Cruz, dedicated to Sebastian, King of Portugal (1557-1578), contains a notice how porcelain is made. *See Purchas's Pilgrim, vol. iii. p. 177.*

<sup>7</sup> In the Narford Collection there are two Nankin jars, blue and white, with the crucifix painted upon one, and the Virgin and Child upon the other, probably by d'Entrecolles' converts. These paintings are curiously blended with the subjects of the piece, so as to be hardly observed by a careless spectator.

himself on every point relating to this manufacture. Independently of what he saw himself, he learnt many particulars from his Christian converts, and assured himself of the truth of their answers to his inquiries by reading the Chinese works which treated of the subject. He was permitted to witness the processes of the manufacture, and obtained abundant specimens of the two principal materials, the Kao-lin and Pe-tun-tse. He fully detailed all the particulars in a letter, dated Jao-tcheou, Sept. 1, 1712, which he transmitted together with the specimens to Father Orry, of Paris. His statements were not sufficiently specific to be of much practical use, but they were quickly spread and published by Grosier in his General Description of China. The arrival of his specimens was regarded of such importance to the manufacturing interests, that Réaumur immediately made them the basis of a series of experiments, which led, when the proper materials were discovered, to the manufacture of the fine porcelain of Sévres. D'Entrecolles died at Pekin in 1741.

The earliest mention we have of China ware in England we find in the following incident. Rapin states in his History, "that in the reign of Henry VII., in the year 1506, Philip of Austria and Joan, who had taken the title of King and Queen of Castile, left the Low Countries and embarked at Middleburgh for Spain. They set sail on the 10th of January, and before they left the Channel their fleet was dispersed by a storm, and the ship on board which they were, ran into Weymouth. Sir Thomas Trenchard, the High Sheriff, went to pay his respects to them, and they accepted his invitation to lodge at his house at Wolveton." From Hutchins's 'History of Dorset' we further learn that "when the King took his leave, he presented his host with some immense Delft ware dishes and some bowls of *Oriental China*, one of which was inclosed in massive silver gilt, Moresco pattern. The latter of these were then great rarities, as they must have passed the Desert on the backs of camels, the Cape of Good Hope not having been colonised at that time." The Trenchard family have removed from Wolveton, and the place has passed into other hands; but the celebrated cups given by Philip to Sir Thomas Trenchard are now in the possession of J. B. Trenchard, Esq., of Potwell. They are described to be blue-and-white Nankin.

These are the earliest pieces of Oriental porcelain known to us as having been brought to England, with the exception of a curious basin or drinking-bowl of the pale sea-green thick ware, called Archbishop Warham's (1504-1532). It is mounted in silver-gilt, and the workmanship of the mounting may be as old or older than that time. It is preserved at New College, Oxford; and the

ancient inventories, which were annually taken, would doubtless show the precise time when it was brought thither, and whether it may be taken with certainty as a specimen of porcelain which existed in England in the sixteenth century.

Mr. Douce, in his 'Illustrations of Shakspeare,' says, that in the reign of Elizabeth, Spanish carracks were captured, and part of the cargo was China ware or porcelain.

Cavendish, however, the celebrated traveller in the reign of Queen Elizabeth, is supposed to have presented his royal mistress with the first vessels of porcelain ware that came into England.

Also, amongst the new year's gifts to Queen Elizabeth, 1587-8, Lord Treasurer Burghley offered one porringer of "white porselyn," garnished with gold; and Mr. Robert Cecil, "a cup of grene pursselyne."<sup>8</sup>

In 1615 Elkington speaks of China ware as forming part of the cargo of the ship "New Year's Gift," taken at Bantam in that year,<sup>9</sup> but porcelain could not then have been an article of trade, for Sir Dudley Diggs, in his *Defence of Trade*, written 1615, and inscribed to his kinsman Sir Thomas Smith, Governor of the East Indian Company, makes no mention of either porcelain or tea.

Among the effects of Lady Dorothy Shirley, 1620, are mentioned a case of glasses, "purslin stuffe, Chinie stuffe, two dozen of purslen dishes," &c.

The English East India Company, established in 1600, did not, for a long period after its formation, succeed in opening a direct trade with India and China, being excluded from those countries by the Portuguese and Dutch. At length they, however, formed their first establishment at the Port of Gombron, opposite to Ormus, in the Persian Gulf, where they engrossed a large share of the commerce, which was very extensive, as that place was the entrepôt where the commodities of India and China were exchanged for those of Europe. From this place the porcelain of China was first introduced directly into England, and from this circumstance it received the name of Gombron ware, so designated by Horace Walpole and Lister,<sup>1</sup> and which designation was at first applied to all porcelain in general before it was called "China."<sup>2</sup>

<sup>8</sup> Nichol's *Progresses of Elizabeth*, vol. ii. p. 528.

<sup>9</sup> M'Pherson's *Dictionary of Commerce*.

<sup>1</sup> In his account of the *Manufactures of St. Cloud*, *See chap. on French Porcelain*.

<sup>2</sup> Horace Walpole, in his *Catalogue of Strawberry Hill*, makes mention of "two basins of most ancient Gombron china out of the collection of Lady Elizabeth Germaine."

In 1631 porcelain and China dishes were imported generally from India along with other goods; and in a proclamation of the same year for stopping the excess of private and clandestine trade carried on by the officers and sailors in the Company's own ships, there is a catalogue of the wares and merchandise allowed to be imported, among which are China dishes and *pustanes* of all sorts.<sup>3</sup>

The high antiquity of the art of making porcelain, and the perfection to which it had arrived in China many years before any specimens had found their way into Europe, are well authenticated; although the period of its first manufacture was involved in great obscurity until the researches of M. Julien, the eminent Chinese scholar.

An argument in favour of the remote antiquity of porcelain has been adduced from the circumstance of Chinese bottles of porcelain having been found in the Egyptian tombs.



Fig. 125. Chinese Bottles found in the Egyptian Tombs. *a.* In the Museum, Alnwick Castle. *b.* Brought by Sir Gardner Wilkinson from Thebes. *c.* Belonging to W. Hamilton, Esq. *d.* From Thebes.

Sir Gardner Wilkinson, in his admirable work,<sup>4</sup> says, that "among the bottles found in the tombs of Thebes, none have excited greater

<sup>3</sup> *Fœdera*, vol. xix. p. 325.

<sup>4</sup> *The Manners and Customs of the Ancient Egyptians*.



curiosity and surprise than those of Chinese manufacture, presenting inscriptions in that language ; and among them (eight of which have been discovered in various Theban tombs) there is one found by Rosellini in a tomb which he refers to a Pharaonic period not much later than the eighteenth dynasty.<sup>5</sup> They are about two inches in height ; one side presents a flower and the other an inscription. The quality of these bottles is very inferior, and they appear to have been made before the manufacture of porcelain had attained the same degree of perfection in China as in after-times ; they were probably brought to Egypt through India, with which country I believe the Egyptians to have traded at a very remote period, and contained some precious ingredient whose value may be inferred from the size of the vase."

Chinese scholars who have examined these bottles, state the characters of the writing upon them as having been only introduced into China about B.C. 43-33, and verses have been deciphered upon two of the bottles, taken from Chinese writers of the eighth century of the Christian era.

Similar bottles have since been purchased in the shops of China, where they are sold for containing snuff,<sup>6</sup> medicines, &c. ; some of them having precisely the same inscriptions as those of the Theban tombs. Mr. Layard procured a similar bottle at Khorsabad, and Mr. Alexander Johnston saw a large basketfull exposed for sale at Candy, resembling them in every respect, with the exception of their bearing no characters. This shows that they are exported from China, and would easily have reached the Arabs, who placed them in the tombs for fraudulent purposes ; or possibly they may have belonged to some itinerant Chinese quack doctor, who may have accidentally died, and his body (bottles and all) been placed in the tomb of the Pharaohs.<sup>7</sup>

Dismissing, therefore, any arguments derived from these bottles, we proceed to the authentic accounts of the Chinese themselves furnished by M. Stanislas Julien, who has lately thrown great light upon the subject, by his translation of a work upon the history of the porcelain of King-te-tchin,<sup>8</sup> which he has enriched with an

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<sup>5</sup> The accession of the first king of this dynasty is placed at B.C. 1575; that of the last at B.C. 1289.

<sup>6</sup> In China snuff is carried in small bottles with stoppers, to which is attached a small spoon with which the snuff is taken out and placed upon the back of the hand, near the lower joint of the thumb, whence it is taken.

<sup>7</sup> We believe that Sir Gardner Wilkinson is quite prepared to abandon all notion of the antiquity of these bottles.

<sup>8</sup> *Histoire et Fabrication de la Porcelaine Chinoise*, traduit du Chinois par M. Stanislas Julien, accompagné de notes et d'additions par M. Alph. Salvétat, et augmenté d'un *Mémoire sur la Porcelaine du Japon*, traduit du Ja-

elaborate preface and notes from the writings of other Chinese authors.<sup>9</sup> From these valuable materials we are enabled to give a sketch of the rise and progress of the porcelain manufacture in China.

As M. Julien observes, the Chinese are the only people who possess an exact chronology from the remotest antiquity to the present time. Their official annals record, as the inventor of pottery, the Emperor Hoang-ti, to whom they assign a date of 2698 years before the Christian era; under his reign there was a superintendent of pottery named Ning-fong-tse. Chun is said to have made pottery before he became emperor, B.C. 2255; but whether his talents as a potter were the cause of his elevation to the imperial throne does not appear.<sup>1</sup>

Porcelain was first invented under the Han dynasty, in the country of Sîn-p'ing,<sup>2</sup> between the years B.C. 185 and A.D. 88; thus giving it an antiquity of at least 1800 years, and a priority of 1600 years over the invention of European porcelain.<sup>3</sup>

For many years the progress of the manufacture was slow and almost insensible. During the Wei dynasty (A.D. 220-264) it extended itself to several localities,<sup>4</sup> and under the Tsin (265-419), the blue porcelain made at Tong-ngeou<sup>5</sup> was highly valued. In the first year of the Tch'in period<sup>6</sup> (583) the manufacturers of King-te-tchin were required to make porcelain for the Emperor, and to send it as tribute to his capital, Kien-kang.<sup>7</sup> Now that the porcelain manufacture began to meet with court patronage, we find it rapidly progress, and the names of many distinguished artists appear. Porcelain seems to have varied in colour according to the taste of the different dynasties; and this diversity is useful to the inquirer as furnishing the means of determining the relative age of the different kinds of porcelain. The Tsin held the blue china in high estimation; the Soui (581-618) gave the preference to

ponais par le Docteur J. Hoffman. Paris, 1856. The original Chinese work was published in 1815.

<sup>9</sup> The Chinese works referred to by M. Julien are—The History of Feou-liang, published 1325, which has passed through twenty-one editions, of which the last is dated 1823 (the Père d'Entrecolles has made great use of this work);—Dissertations upon the Ceramic Art, 1736-1795;—and the History of the Porcelain of King-te-tchin, 1815.

<sup>1</sup> Chinese authors affirm that the earthenware vessels made in this reign are the same which, under the Tsin

and Han dynasties (B.C. 249-202) were called Pi-khi.

<sup>2</sup> Province of Ho-nan.

<sup>3</sup> The first attempts at producing hard porcelain were made in Saxony in 1706, nearly 200 years after the introduction of Chinese porcelain.

<sup>4</sup> White porcelain for the use of the Emperor was made at Kouan-tchong (Province of Chen-si), and at Lo (Province of Ho-nan).

<sup>5</sup> Province of Tche-kiang.

<sup>6</sup> Soui dynasty.

<sup>7</sup> Now Kiang-ning-fou, principal town of the Province of Kiang-nan.

green.<sup>8</sup> The Thang dynasty (618-907) required it should be white;<sup>9</sup> and in 621, Ho made porcelain for the Emperor of a white ground, "brilliant as jade;" while the Emperor Tchi-tsong (954-959) gave his family name<sup>1</sup> to a beautiful blue, the most highly esteemed of all the ancient porcelains of China.

M. Julien enumerates fifty-six manufactories of porcelain,<sup>2</sup> the geographical distribution of them depending upon the means of procuring the materials requisite for its composition; but as an account of these and their products would only afford a vocabulary of unintelligible Chinese names, adding but little real information to the history of porcelain, we proceed to a sketch of that of King-te-tchin, the site for more than eight centuries of the Imperial manufactory.

King-te-tchin is situated in the district of Feou-liang, a dependency of the department of Jao-tcheou, in the province of Kian-si. It was anciently called Nan-tchang-tchin,<sup>3</sup> from the river along whose banks it is situate, and was celebrated as early as the Tch'in dynasty (577-588) for its china manufactory.<sup>4</sup> In the King-te period (1004-1007) of the Song dynasty, a manufactory was established here for the use of the Emperor Tchin-tsong, and the name of the place changed to King-te-tchin.<sup>5</sup> Under the Mongolian emperors (1260-1368), the governor-general of Kian-si was appointed inspector of the porcelain of King-te-tchin,<sup>6</sup> and in 1369 a magistrate was charged to preside over the manufacture.

Père d'Entrecolles describes King-te-tchin as requiring only walls to be considered as a city; the population in his time was estimated at a million of souls.<sup>7</sup> He writes that the streets are laid out with

<sup>8</sup> To replace a kind of glass paste of which the composition had been lost.

<sup>9</sup> The porcelain of Ta-i (Province of Sse-tch'ouen) was graceful, white, and sonorous. A Chinese poet writes to the Emperor, "At Ta-i they make a light solid porcelain; when it is struck it gives out a plaintive sound like the jade cups of King-te-tchin. The white cups of your Lordship efface the whiteness of snow: send me immediately one of these cups to my study." By a decree (621) Ho and the other inhabitants of Sin-p'ing were commanded to make these cups and present them for the use of the Emperor.

<sup>1</sup> Tch'ai. See page 198.

<sup>2</sup> M. Julien informs us that out of the 18 provinces into which the Chinese

Empire was divided by Khien-long (1736-1795) 13 contain manufactories of porcelain. Five manufactories exist in the ancient province of Pe-tchi-li, 5 in Kiang-nan, 5 in Chan-si, 2 in Chan-tong, 13 in Ho-nan, 4 in Chen-si, 1 in Kan-sou, 8 in Tehe-kiang, 8 in Kiang-si, 1 in Sse-tch'ouen, 2 in Fo-kien, 1 in Koung-tong, 2 in Hou-nan; altogether 57. But this statement gives no account of the number of furnaces or hands employed.

<sup>3</sup> *i.e.* town south of the Tchang.

<sup>4</sup> See page 195.

<sup>5</sup> *i.e.* town of the King-te period.

<sup>6</sup> In 1324-27.

<sup>7</sup> This number is surprising, considering there are only 80,000 in the Staffordshire Potteries, the annual pro-

great regularity, but they are too narrow and the houses too closely crowded. King-te-tchin produces none of the materials requisite for the production of porcelain. Even the wood consumed in the furnaces comes from a distance of a hundred leagues; yet, notwithstanding this is also the case with provisions, King-te-tchin is the abode of a multitude of poor families who cannot maintain themselves in the neighbouring towns. Here the young and the feeble find employment, and even the blind and the lame gain a livelihood by grinding colours. Formerly there were only three hundred furnaces at King-te-tchin; now there are three thousand. It is not surprising there should be frequent conflagrations; and on this account there are many temples dedicated to the Genius of Fire. King-te-tchin is situated upon an extensive plain, surrounded by mountains, from which issue two rivers; one is very broad, and forms a fine port or basin, nearly a league in extent, which is filled with boats employed in ascending the river to fetch the materials, or in descending to Jao-tcheou with the porcelain.

It is surprising that a place so populous and so abounding in riches, the resort of so many vessels, and not surrounded by walls, should be governed by one mandarin only, and yet there is not the slightest disorder. The police is excellent. Each street has a chief, established by the mandarin; and if it be rather long it has several. Every chief has ten subalterns, each of which is answerable for the conduct of ten houses. Their business is to maintain order, to hasten to the first outbreak, to put it down, and to report it to the mandarin under pain of the bastinado, which is here liberally applied. Each street has its barricades, which are closed at night. A man of the district watches over each barricade, besides which the mandarin often goes the rounds, and sometimes even the mandarin of Feou-liang patrols the town.

Strangers are scarcely ever allowed to sleep at King-te-tchin.<sup>s</sup> They must either pass the night on board their vessels, or must lodge with people of their acquaintance, who will be answerable for their good conduct. This police maintains strict order, and establishes

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duce of which has been estimated by M'Culloch at 1,700,000*l*.

<sup>s</sup> "A village or unwalled town, called King-te-tchin, was not very far distant from this part of the present traveller's route, in which 3000 furnaces for baking porcelain were said to be lighted at a time, which gave to the place at night the appearance of a town on fire. The genius or spirit of that element is indeed,

with some propriety, the principal deity worshipped there. The manufacture of porcelain is said to be precarious, from the want of some precise method of ascertaining and regulating the heat within the furnaces, in consequence of which their whole contents are baked sometimes into one solid and useless mass."—*Macartney's Embassy*, vol. ii. p. 469.



security in a place whose riches would awake the cupidity of a number of thieves.<sup>9</sup>

According to the annals of King-te-tchin, its porcelain in ancient times was so sought after that the furnaces were hardly opened before the merchants were disputing with each other who should have the first parcel. It now supplies porcelain to the whole world; the Japanese go over to purchase it.

Before we enter into a description of the various kinds of porcelain made at King-te-tchin, it will be well to give a sketch of the ancient productions of the other provinces of the empire, which were held in the highest estimation, and were subsequently imitated at King-te-tchin.

First and most highly prized is the Tch'ai-yao,<sup>1</sup> or Tch'ai porcelain, of the Tcheou dynasty, which was made, in 954,<sup>2</sup> in the province of Ho-nan.<sup>3</sup> According to tradition, the Emperor Tchi-tsong being asked of what colour the vases should be made for the Imperial use, desired that for the future they should have "the azure tint of the sky as it appears between the clouds after rain."<sup>4</sup> In obedience to the emperor's decree, the porcelain was, says a Chinese author, "blue as the sky, brilliant as a mirror, thin as paper, sonorous as a king,"<sup>5</sup> polished and shining, and as remarkable for the delicacy of its veins or crackles as for the beauty of its colour." According to another writer, "the fragments of Tch'ai porcelain dazzle the eye like precious stones." The secret of making this beautiful ware has long been lost; but so highly was it prized, that whoever were fortunate enough to procure even the smallest fragments, placed them as ornaments in their caps of ceremony, or strung them with a silken cord to wear round their necks.

Next in estimation is the Jou-yao, or porcelain of Jou-tcheou,<sup>6</sup> made under the dynasty of the Song (960-1279), who, finding that the white porcelain of the province of Pe-tchi-li<sup>7</sup> had fire cracks, ordered a manufacture to be established at Jou-tcheou of porcelain which was of the finest blue, and highly valued. Crackle porcelain was also made here with veins like the roe or eggs of fishes, *i. e.* with crackles very regular and close together; and, according to a

<sup>9</sup> From d'Entrecolles' 'Lettre au Père Orry,' in *Lettres Edifiantes*, vol. xviii. p. 284.

<sup>1</sup> Porcelain was styled *thao* until the beginning of the Thang dynasty (618), when it was called *yao*.

<sup>2</sup> Hien-te period.

<sup>3</sup> At Tching-tcheou.

<sup>4</sup> Apparently a favourite comparison, for at King-te-tchin, vases were also made *red*, like the appearance of the sun after rain.

<sup>5</sup> A musical instrument made of a sonorous stone.

<sup>6</sup> Province of Kan-sou.

<sup>7</sup> At Ting-tcheou.

Chinese writer, those which resembled in their crackles the buds of the *Aralia*,<sup>8</sup> or the stripes of the claws of the crab, were esteemed the most beautiful.<sup>9</sup>

The third rank is assigned to the Kouan-yao, or porcelain for magistrates,<sup>1</sup> also of the same dynasty, established by the emperor in the periods 1107-1110 and 1111-1117.<sup>2</sup> The pieces were of a dark or light blue, with a slight tinge of rose. Some had veins coloured like the claws of a crab, a brown opening, and an iron-coloured foot. In the first period, the most esteemed colours were "white of the moon," pale blue, and deep green; but, in the second period, blue only was made.

About the same period in the Song dynasty lived two celebrated workmen of the Tchang family. The Ko-yao, or porcelain of the elder brother, ranks fourth in the relative value of the ancient porcelains.<sup>3</sup> The most esteemed were of a pale blue, or of the colour of rice; some had the opening brown, and the foot of the colour of iron. The glaze was crackled, and had, like those of Jou-tcheou, the appearance of fishes'-roe. Some had the veins in parts concealed.<sup>4</sup>

The fifth in order of the ancient porcelain is the Ting-yao,<sup>5</sup> also made under the Song dynasty at Ting-tcheou, in the province of Pe-tchi-li. The great characteristic of this ware is the whiteness of the enamel and the brilliancy of its polish. It was made of various colours, white, red, brown, black; of these the two first were most esteemed. Some was plain, of the most dazzling white, "as white as flour;" some had flowers in relief, others graved in the paste, moulded, or painted. The flowers consisted chiefly of the Mou-tan<sup>6</sup> (Chinese pæony), *Hemerocallis fulva*<sup>7</sup> (orange day-lily), and the Fei-fang-hoa (a flower "resembling the flying phoenix").<sup>8</sup> A Chinese poet says, "the porcelain with flowers, of Ting-tcheou, resembles sculptured red jade;" and another writer observes that

<sup>8</sup> Called by the Chinese Tsong.

<sup>9</sup> This description applies perhaps to the vases called by collectors marbled (flammés). There are species of crabs with claws ornamented with narrow stripes of various colours, blue, yellow, red, orange, &c.—*A. Salvétat*.

<sup>1</sup> This might be rendered "Mandarin."

<sup>2</sup> At Pien (Ho-nan) and Hang (Tche-kiang).

<sup>3</sup> The productions of the younger brother, called Tchang-yao, were blue, and had also the foot of an iron colour. They were not crackled.

<sup>4</sup> These must be the vases in which the crackled surface is interrupted by coloured zones of paintings.

<sup>5</sup> They are divided into two classes. Those which were made after the Song had passed to the South (1127) were called Nan-ting (Ting of the South); the others, Pe-ting, or Ting of the North (960-1126), are the most esteemed. The finest are of the Tching-ho (1111-1117) and Siouen-ho (1119-1125) periods.

<sup>6</sup> *Pæonia* Mou-tan.

<sup>7</sup> Called by the Chinese Hiouen-hoa.

<sup>8</sup> M. Julien does not give the name of this flower.

“the porcelains of King-te-tchin are worthy of competing with the red vases of Ting.”

These are the five descriptions of ancient china most highly prized, but there were others held also in great estimation. Among these was the Pi-se-yao, literally “porcelain of concealed colour,” so called because, being manufactured solely for the Imperial use, it was concealed, as it were, from the vulgar eye. This was made (907) in the country of Ou. The Kiun-yao, or productions of Kiun, in the province of Ho-nan, which also date from the accession of the Song dynasty (960), were likewise greatly valued. They were of different colours. The most esteemed had veins resembling the fur of the hare, and was of a bright red like cinnabar or rouge. In the second class were placed the pale blue of the onion, and brown the colour of Indian ink. The other tints were plum-colour, the violet of the aubergine or purple egg plant, and the red of the *Pyrus japonica*; Pigs’ liver, Mules’ lungs, and sky blue complete the series.

The crackle vases, as we see, are among the most ancient productions of the Chinese, having been manufactured under the Song dynasty,<sup>9</sup> those of Jou-tcheou, the magistrates, and the elder brother being mentioned. The Chinese term the crackle porcelain Tsouï-khi-yao. In China, as in Europe, it has been long bought by collectors with great avidity; and though the cause of the crackles is shown to be owing to the unequal expansion of the glaze on the paste,<sup>1</sup> the process of producing them with certainty has not been ascertained. The Tsouï-khi vases are made of a hard coarse paste, and are thick and heavy; some are crackled outside, others both in and out. The colour of the ground is white or grey. Some are veined with black, others with a violet-red. To produce the crackles steatite (hoa-chi) is combined with the glaze, which, when exposed to the action of fire, splits in a net-work over the vase, as if cracked into a thousand pieces. The same effect is also produced by plunging the heated porcelain into cold water. The cracks are then filled with a thick ink or red ochre.<sup>2</sup> The ancient crackle is highly esteemed in Japan, and 1000 ounces of silver (300*l.*) are not considered too much to pay for a genuine specimen.<sup>3</sup>

<sup>9</sup> In the district of Fen, province of Chan-si.

<sup>1</sup> Dr. Klemm is of opinion that, although the glazing seems at first sight to be cracked, and has quite the appearance of stoneware cracked or marked by long use, yet on closer observation it will be found that the surface is perfectly smooth, and that the vein-like, numberless cracks are under the

glazing, and are in the material itself. When these cracks (*trézalures* or *trésaillures*) occur in small regular figures, the china is most esteemed and sold at a high price. The French term it *Porcelaine truitée*. It is also called by the Chinese “Snake Porcelain.”

<sup>2</sup> Or with a flux, coloured ruby red by dissolved gold.

<sup>3</sup> See pp. 204 and 206.

Having enumerated the principal ancient descriptions of porcelain, let us now proceed with the history of King-te-tchin, observing first that the manufacture of porcelain in China consists of two branches—the production of new varieties of form and colour, and the imitation of the ancient porcelains of the empire.<sup>4</sup> The imitation of the old wares dates from the earliest periods. The Mongolian dynasty imitated the wares of the Song, the Ming those of the Mongolian and preceding dynasties; and their porcelain in its turn was reproduced by their successors.

The earlier records of the Imperial manufacture at King-te-tchin are unfortunately lost.<sup>5</sup> The authentic annals, as we have before stated, commence with the Soui emperors (581-618). We have already<sup>6</sup> alluded to the Tch'in period of this dynasty, (583), and to the productions of Ho under the Thang dynasty (618-907). Contemporary with Ho, Thao-yu made vases of “artificial jade,” and offered them as a tribute to the emperor: from this time the porcelain of King-te-tchin became celebrated throughout the empire.

Under the Song, all China seemed employed in manufacturing its finest productions, and the Emperor Tchin-tsung (1004-1007) established, as before mentioned, the Imperial manufactory at King-te-tchin. The porcelain was of a pale blue or rice colour, moon-white, and deep green.

Under the Song of the North (960-1126), lived two skilful artists, the “venerable Chou,” and the “fair Chou,” his daughter, celebrated for their white and violet porcelain.<sup>7</sup> The father excelled in modelling birds and animals, while the “fair Chou” made gourd-shaped bottles for flowers, and other porcelain, which

<sup>4</sup> So highly esteemed is ancient porcelain by the Chinese, that specimens of old porcelain have been shipped from England for sale in China, where they fetch higher prices than here. Many fine pieces are often found in China in wells and old buildings, where they have been concealed in times of the Tartar invasions. In excavating the foundations of a porcelain-furnace near King-te-tchin of the time of the Song, fragments of porcelain were found of pale blue and rice colour.

<sup>5</sup> Che Hoang-Ti, founder of the dynasty of Tsin, 247 B.C., and builder of the Great Wall of China, desirous to pass as the sole founder of the Celestial Empire in the eyes of posterity, and unwilling that his government should be fettered by ancient usages, ordered,

on pain of death, all books to be burned, with the exception of those upon agriculture and medicine, and made the annals of the empire recommence from the period of his reign. Unfortunately this destruction of books involved the official records of the Imperial manufactures of pottery previous to that period, and our information of them is confined to what had been previously extracted from those records, and published in works which escaped destruction.

<sup>6</sup> Page 196.

<sup>7</sup> This violet porcelain must have been covered in its biscuit state with a plum-biferous glaze coloured with manganese, 323 years before the invention in Europe of a plumbiferous glaze by a potter of Schlested. See page 113.



obtained as high prices as the Ko-yao, or vases of the elder Tchang.

Under the Youen or Mongolian dynasty (1260-1368), white and blue china were made<sup>8</sup> and decorated with gilding, or with flowers, either moulded, painted, or in relief. Private individuals<sup>9</sup> were required to furnish porcelain for the use of the emperor, in the centre of which was painted the words 樞府, "porcelain for the palace," and so perfect was it required it should be, that only ten pieces out of a thousand were deemed fit to be presented; and so great was the quantity demanded, that, in the "History of Feou-liang," five quarto pages are filled with an enumeration of the porcelain furnished for the emperor. Among these are 31,000 dishes with flowers; 16,000 white plates, with blue dragons; 18,400 cups for flowers or wine, with two dragons in the midst of clouds; 11,250 dishes, white ground, with blue flowers and dragons holding in their claws the two words 福 *Fo* (happiness), and 壽 *Cheou* (long life), &c., &c.

We now arrive at the great dynasty of the Ming (1368-1649), under which the porcelain manufacture greatly increased. The Chinese antiquaries place a high value upon some of the productions of this period.<sup>1</sup>

In 1369 a manufactory was established at King-te-tchin for the use of the palace, and its products were termed Kouan-tse, *i. e.*, porcelain for magistrates, to distinguish them from those supplied by the manufacturers for the people. There were 58 furnaces. Here were made the large jars, ornamented with dragons, which were so extensively manufactured during the Ming dynasty.<sup>2</sup>

<sup>8</sup> At Yong-lo, in the province of Kouang-si, celebrated for its white and violet porcelain. According to tradition, one day the workmen having placed some pieces in the furnace at the moment one of the ministers was passing, the vases all turned into jade. Alarmed lest the disaster should reach the ears of the emperor, the workmen fled to Jao-tcheou.

<sup>9</sup> From this we learn that the Imperial manufactory did not supply all the porcelain used in the palace.

<sup>1</sup> The comparative excellence of the porcelain of the different periods of the Ming dynasty is in the following order :

1426-35 Siouen-te  
1465-87 Tch'ing-hoa  
1403-24 Yong-lo  
1522-66 Kia-tsing;

but the colours of the Siouen-te are inferior to those of Tch'ing-hoa. The other periods of the Ming dynasty are :

1368-91 Hong-wou  
1506-22 Tch'ing-te  
1567-72 Long-king  
1573-1619 Wan-li.

<sup>2</sup> There were—1. Blue flower-jars, upon which were painted the "precious images" of two dragons sporting among the clouds; 2. Large blue jars, with two dragons as above and flowers of the *Nymphaea lotus*; 3. Jars of white porce-

From 1368 to 1398 the colours of the vases were blue, black, or the purest white. In the unglazed state they were exposed for a year to dry ; they were then reduced in thickness by the potter's wheel, and the enamel came out, as the Chinese author expresses it, "shining as a layer of congealed fat."

The wares of the Yong-lo period (1403-1424) were highly esteemed ; vases of a pure white, others with patterns graved in the paste, some ornamented with deep blue flowers, and others of the most vivid red. During this period the eggshell china was first introduced at King-te-tchin.

The next period, Siouen-te (1426-1435), is celebrated for the finest porcelain of the Ming dynasty ; every production was of the highest artistic value. Cups were made of a bright red, or of sky blue ; some for containing tea<sup>3</sup> were as white and brilliant as jade. The surface on some cups was granulated, like the skin of a fowl or the peel of the sweet orange.<sup>4</sup> There were also vases crackled like glass, or with veins as red as the blood of the eel,<sup>5</sup> rivalling in beauty the precious porcelain of Jou-tcheou and the Kouan-yao. The bowls decorated with crickets were of extraordinary beauty. The fighting of these little animals was a favourite pastime of this period,<sup>6</sup> and the artist Lo excelled in representing them on the porcelain, as did also the elder of two sisters (Sieou), who made elegant cups upon which they were chased in the paste. The Chinese writer says that specimens of this period are still (1818) to be seen.

In the Tch'ing-hoa period (1465-1487) lived several celebrated artists. One<sup>7</sup> made jars which he decorated on the upper part with the Mou-tan in flower, and below a hen and chickens, full of life and movement. There were also cups with handles, painted with grapes ; wine-cups ornamented with figures and the lotus ; others, as thin as paper, painted with blue flowers ; others with locusts : the enamelled were especially esteemed. The blue on the ware of this period is inferior to the Siouen-te, but its paintings and colours far surpass any that have preceded or followed them. The controller of the household of the Emperor Chin-tsong (1573-1620)

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lain with blue flowers ; 4. Large jars, ornamented with four blue dragons arranged in an arch, sporting in the waves of the rising tide ; 5. Jars, with blue flowers, for containing fish ; 6. Porcelain jars, of pea-green colour, &c.

<sup>3</sup> The painting and inscription on these cups is given at page 211.

<sup>4</sup> Called by the Chinese Kio.

<sup>5</sup> These will be the crackles filled with a red or rose colouring matter.

<sup>6</sup> Cricket-fighting is still an amusement of the Chinese. Two of these insects are placed together in a bowl, and irritated until they tear each other to pieces.—'The Chinese,' by Sir John Davis.

<sup>7</sup> Kao-than-jin.

is related to have possessed a pair of vases of the Tching-hoa period, which were valued at 1000 ounces of silver, so highly was this porcelain esteemed towards the end of the Ming dynasty.

The next period, Tching-te (1506-1520) is marked with an important event in the decoration of china: foreign cobalt was first introduced. The fine blue<sup>8</sup> used during the Siouen-te period was exhausted during the Tching-hoa, and in the succeeding period, the Tching-te, the governor of Yun-nan procured from a foreign country cobalt-blue (Hoeï-tsing<sup>9</sup>), which was worth twice its weight in gold. In consequence of its great value, the workmen carried it off and sold it to other manufacturers, until the governor of King-te-tchin established severe enactments, which put an end to the depredations. When the emperor heard that the cobalt bore the action of the fire, he desired it might be used in the Imperial manufactory; hence the porcelain with deep blue flowers of this period is much esteemed. The Chinese still use a native pigment,<sup>1</sup> besides cobalt, which they now derive from England.

In the Kia-tsing period (1522-1566) the dark blue vases were alone in favour. During the reign of Mou-tsong (Long-king period, 1567-1572) and Chin-tsong (Wan-li period, 1573-1619), the Imperial manufactory produced pieces which showed the greatest artistic skill. Chin-tsong had cups for the altar, as white as jade, and of extraordinary beauty. The glaze of the vases was creamy, "like a layer of congealed fat." The surface was granulated as if covered with grains of millet, or like the flesh of a fowl; some are said to appear as if covered with little buds of the *Aralia*, and others shagreened like the peel of an orange. But during this period the cobalt blue had already failed, the best clay was exhausted, and, what was still worse, the artists painted upon their vases subjects offensive to morals and good taste.

Although first made in the Yong-lo period, it was not until the Tch'ing-hoa that the eggshell china attained its perfection, and was then made as thin as "bamboo paper." Under the Long-king and Wan-li emperors it was only esteemed when of a pure

<sup>8</sup> Called Sou-ma-li, or Sou-ni-po; its exact nature is not known: M. Salvétat suggests arseniate of cobalt.

<sup>9</sup> *i. e.* "blue of the Mussulmans who are western barbarians;" the best kind was called "blue of the head of Bouddha." Probably, according to M. Salvétat, a silicate of cobalt.

<sup>1</sup> According to M. Salvétat cobaltiferous manganese, which is found near the surface in all the provinces of the Chinese Empire. The finest, used at King-te-tchin for painting the dragon and phoenix on the vases for the emperor, comes from the province of Tche-kiang.

white, and that kind was called "eggshell." The modern is painted with blue flowers. The emperors gave high rewards to such workmen as should produce the thinnest and finest pieces. Its texture is so light and delicate as to be almost transparent. Jars and vases of considerable size, as well as smaller articles, such as plates, cups, saucers, &c., were made of this paste at the periods above mentioned: little or none has been since produced of equal quality. Perfect specimens, from its extreme fragility, are becoming scarcer every day. The Chinese term it T'o-t'ai-khi, literally, vases without embryo. The glazed cup is put upon the wheel and ground as thin as possible, removing more than half of the paste, so that the cup appears to consist only of the glaze. The most delicate manipulation is required for this ware, which has been successfully imitated at Sèvres.

An artist (1522-1572) named Tsoui-kong obtained great celebrity by his successful imitations of the porcelain of the Siouen-te and Tch'ing-hoa periods; but the most successful imitator of the ancient wares was (1567-1619) Tcheou. He was originally of Ou-men, whence he migrated to King-te-tchin, and became the most skilful workman of his day. He was an original character, and delighted in carrying his counterfeit ware to antiquaries, whose passion for collecting he well knew, and the cleverest connoisseurs were often duped in their purchases. He imitated the tripods of Ting,<sup>2</sup> the censers of the Emperor Wen-wang, and other sacred vases, so skilfully that amateurs disputed who should buy at almost any price. The following anecdote is illustrative of his extraordinary skill.

Tcheou one day embarked on board a merchant-vessel, and went up the river Kiang to Pi-ling, to pay a visit to Thang, the superior sacrificing priest, and asked permission to examine "at his leisure" an ancient tripod of Ting porcelain, one of the gems of his collection. With his hand he took the exact measure, and made an impression of the veins by means of a piece of paper, which he concealed in his sleeve. He then returned to King-te-tchin. Six months afterwards he paid a second visit to Thang, and, drawing from his sleeve a tripod, said, "Your excellency possesses a tripod in white, of Ting porcelain; here is one like it." Thang was astonished. He compared it with his own, and could find no shade of difference between the two. The cover and stand of the one incense vessel fitted the other tripod as nicely as those belonging to it. Thang inquired where he got

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<sup>2</sup> Page 199.



this remarkable specimen. "Some time ago," said Tcheou, "you allowed me to examine at my leisure your tripod. I took with my hands its dimensions. I protest to you that it is an imitation of yours. I have no wish to impose upon you." Thang, convinced of the truth of his assertion, bought of him for forty ounces of silver (12*l.*) the tripod he so much admired, and placed it in his cabinet by the side of the other, as a duplicate. Some years afterwards a collector named Thou became enamoured of the ancient tripod, which he could not banish day or night from his imagination, and, after much entreaty, to his great delight he obtained the imitation tripod for 1000 ounces of silver,<sup>3</sup> and returned with joy to his own country.

About the same time an artist of the province of Kiang-nan, named Ngeou, excelled in his imitation of the ancient porcelains, such as the Tchang-yao, the Kouan-yao, and the Kiun-yao. The most esteemed of his works were the red or blue crackle.

In the reign of Chin-tsong (1573-1619) lived a celebrated artist of the name of Ou, who excelled in poetry, writing, and painting. He called himself "Ou, the old man who lives in solitude." He withdrew from the world and retired to a manufactory, where he produced, in secret, porcelain remarkable alike for its quality and the beauty of its colours. Among these the most sought after were large cups, ornamented with red clouds, brilliant as vermilion, and eggshell cups of dazzling whiteness, and so fine that some of them did not weigh more than twelve grains.<sup>4</sup> These were eagerly bought at any price. He made vases of a pale blue, like the Kouan-yao and the Ko-yao, but they were not crackled. He also made some of purple, others of the colour "feuille-morte." Under the foot of his vases he graved in the paste, 壺隱道人 ("the old man Ou, who lives in solitude").

The manufacture of porcelain is continued at King-te-tchin under the present dynasty (the Ts'ing or Mandchow Tartars, 1662—) with equal success. Thsang-ing-siouen, director of the Imperial manufactures under Khang-hi the first emperor (1662-1722), made four kinds which were highly esteemed: green of the snake's skin; yellow of the eel; fine blue; and (which was the finest) spotted with yellow. During the reign of Yong-tching (1723-1735), Nien had the direction of the Imperial manufactory, and from his careful choice of the materials employed made

<sup>3</sup> This appears to be a favourite sum, according to the Chinese author.

<sup>4</sup>  $\frac{1}{2}$  a chou — a chou weighs 24·23 grs.

porcelains of fine quality. Some were of the colour of an egg and shining as silver. His coadjutor Thang-kong (1736-1795) surpassed all his predecessors in his imitations of the ancient wares, and the ingenuity of his own inventions. Both these eminent men directed for many years the Imperial works. The ancient porcelains were reproduced, and new colours invented. The Emperor, delighted with the beauty of his works and the improvements he had introduced, commanded him by a special decree to publish, in twenty-two plates, accompanied by the necessary explanations, all the processes employed in the manufacture and decoration of porcelain. Of Thang, says a Chinese writer,—“Alone, he deliberated upon the flower and the fruit,<sup>5</sup> and he found within himself the resources he required. He resumed the manufacture of the dragon jars, and of the porcelain of Kiun, and revived the processes of the ancients. Thanks to him, the deep blue and bright red grounds were again reproduced and excited admiration. Thang found in his own genius the greater number of the marvellous processes he employed.”<sup>6</sup>

On reading the foregoing description of the different products of the Chinese manufactories, the inference at once suggests itself, that, owing to the prohibitory enactments of the Chinese, little or none of the porcelain of the first quality ever finds its way into Europe. Many of the sorts here described, or of those mentioned by Ysbranti and other writers, are unknown to us. Some fine specimens were probably obtained as booty in the late war, but, not being appreciated by the captors, were neglected or lost.

It also appears from the history of King-te-tchin that porcelain is made specially for the European market. This is styled Yangkhi, or vases for foreigners, or, literally, vases for sea. The merchants of Canton buy this ware to resell to the “sea-devils,” as foreigners, Europeans or Americans, are termed by the Chinese. The models and forms of this porcelain change every year.

We likewise read that all defective pieces at King-te-tchin are thrown into a heap, to be bought by itinerant dealers, some of whom have amassed large fortunes by this trade. At King-te-tchin there is a class of workmen especially skilful in the restoration of defective china. They polish it on the wheel, or smooth the uneven surfaces, and repair that which is flawed or broken. Others, equally practised in fraud, saturate cracked china in certain liquids

<sup>5</sup> i.e. the ornamental and the useful qualities of porcelain.

<sup>6</sup> Among his new inventions are mentioned vases of an European purple,

vases with enamelled black grounds, white flowers upon a black ground, gold designs upon black, burnished silver grounds, &c.

which make it hold together for a time, but when water is poured into it, it flies to pieces.

Further, Father Solis, a Portuguese missionary, who resided forty years in China, and died at Macao, wrote a treatise, which was never printed, upon the frauds of the Chinese, and among these he enumerates those connected with the sale of old china. He tells us that these people, by giving high prices for ancient porcelain, have brought it into great repute, and that, by means of a yellow clay, and oils of several kinds, some of which are metallic, and by laying the china some months in mud, as soon as it comes from the furnace, they produce the very same sort that is so highly valued by the vulgar as being five or six hundred years old.

D'Entrecolles relates that his friend the Mandarin of King-tschin, made presents to his protectors at court of old porcelain which he had the talent of making himself; that is, he had found out the art of counterfeiting the old porcelain by means of a yellow earth, which, after undergoing various processes, produces a sea-green heavy porcelain, which passes for the porcelain of that colour and thickness, as ancient as the Ming dynasty, but it does not sound when struck.

#### MARKS.

The following observations upon the marks on Chinese porcelain being taken from M. Julien's work, we introduce them here, though out of the order in which we have hitherto arranged our subjects.<sup>7</sup>

Marks upon Chinese porcelain are of two kinds. The first consist of Chinese characters which state the reign or dynasty in which the piece was made, without, however, indicating the exact year, as the reign comprises a certain number of years, according to the life of the Emperor.

An emperor on ascending the throne does not, as in European dynasties, assume any proper name or title, but gives to the epoch of his reign a distinguishing appellation, which designates at once the emperor and the period of his reign.

The last reigning emperor's designation literally signifies "The glory of the right path." The present one assumed "Universal abundance," rather *mal-à-propos* to the untoward events of his reign. Another "Peaceable joy," and "Succour of heaven," and so on.

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<sup>7</sup> In the former edition of this work we gave, upon the authority of Dr. Klemm, the curator of the Japan Palace at Dresden, various characters as marking the date of the manufacture. We

have been since informed that, from the doctor not being a Chinese scholar, these marks are not complete, and we give them now correctly.

When the Emperor Tchin-tsong, who ascended the throne 995, had founded in the period King-te, 1004-1007, the celebrated Imperial manufactory of King-te-tchin, he commanded that at the bottom of each piece should be inscribed **景德年製**, "painted in the years King-te;" but, unfortunately, these dates, which were continued for more than six centuries, were suppressed by order of the prefect of the district of King-te-tchin, who in 1677 prohibited the inscription of the names of periods or the history of great men, under the pretext that if the porcelain were broken the emperor designated by the period, and the holy persons represented in the paintings, would undergo a kind of profanation.

The periods which have been found inscribed on porcelain are the following:—

**洪武** Hong-wou period, 1368-1398.

**永樂年製** Yong-lo period, 1403-1424.

**大明宣德年製** Siouen-te period, 1426-1435.

**成化年製** Tch'ing-hoa period, 1465-1487.

**正德年製** Tching-te period, 1506-1521.

**嘉靖年製** Kia-tsing period, 1522-1566.

**隆慶年製** Long-King period, 1567-1572.

**萬曆年製** Wan-li period, 1573-1619.

All the above periods are of the Ming dynasty.

The second description of marks, which are those of factories, are more numerous and various, and consist of a painting or characters: these indicate either the maker of the piece, its special use, or the place of its manufacture. We give some, of which the approximate dates are ascertained.

960-963. The Acorus, or sweet rush. This aquatic plant, painted under the foot of bowls, indicates the manufacture of Kiun of the finest quality, as does also a Gladiolus<sup>7</sup> (corn-flag) painted at the back. The numerals 1 (—) and 2 (=) have the same signification.

<sup>7</sup> Called Tchang-pou.



969-1106. Two fishes painted under the foot indicate the porcelain of Long-thsiouen.

A small thin iron nail projecting under the foot of the vase is the mark of certain porcelain of Jou-tcheou. A flower of the plant Sesame<sup>s</sup> (oily grain) also denotes the same manufactory.

1111-1125. **仁和鎗** "Hotel of humanity and concord," indicates certain white vases of Ting-tcheou.

1260-1367. **樞府** "Porcelain of the palace," written inside the vases, denotes the pieces made for the use of the Youen dynasty (the Mongolian emperors of China).



Fig. 126. Plate of the Yong-lo period. (Palliser Coll.)

1403-1424. Two lions playing with a ball, painted in the centre of the vase, denote porcelain of the first quality of the Yong-lo period of the Ming dynasty (Fig. 126).

Two mandarin ducks, Youen-ing (male and female), painted in the centre of the vase, designate the porcelain of the second quality of the same period. These birds, with the Chinese, are the symbols of conjugal affection, and as such are always carried in wedding processions.

<sup>s</sup> In Chinese Tchi-ma.

A flower painted in the centre of the cup indicates the third quality of the same period.

1426-1435. When the handle is ornamented with a red fish it is the mark of certain red cups of the Siouen-te period of the Ming dynasty.

Crickets, the same: the fighting of crickets was much in fashion during this period.<sup>9</sup>

Vases with an enamel resembling veins of the skin of the Kio, or sweet orange, belong to the same period.

White teacups for the Emperor's use, with flowers painted inside in dead colours, surmounted by a dragon and a phoenix in enamel, extremely small, and below the flowers, graved in the paste the words 大明宣德年製, *i. e.* "made in the Siouen-te of the great dynasty of the Ming."

The "precious vases"<sup>1</sup> of the Siouen-te period had four different signs as marks,—

1. 三魚 3 fishes.

2. 三果 3 fruits.

3. 三芝 3 mushrooms (agarics).

4. 五福 the word happiness repeated five times.

1465-1487. A hen and chickens mark the porcelain of the Tching-hoa period of the Ming dynasty.

Also, cock-fighting, a sort of grasshopper, and grapes in enamel, are ornaments on the productions of the same period. Cockfighting is also represented on pieces of the Siouen-te. The fruit of *Nelumbium speciosum* is upon most of the vases used for wine in the same period. The Mou-tan flower was painted above the hen and chickens; and this same flower is also often found upon the porcelain of Ting-tcheou, made in the first year of the Song dynasty (960).

1573-1619. 酒 "Wine" inscribed in the centre of a little white cup, shows it was for the use of the Emperor Chin-

<sup>9</sup> See p. 203.

<sup>1</sup> Called P'ao-khi; these were of a bright red.

tsong; and on other white cups for the same emperor of inferior quality, we find painted in the centre 棗湯 “decoction of jujubes,” or 薑湯 “decoction of ginger.”

A branch of the tea-tree, in enamel, in the centre of a little white cup, indicates porcelain of the finest quality used by the Emperor Chin-tsong.

Bamboo (Pe-khi-chi) leaves, upon vases with blue flowers, show the product of Siao-nan, a street in King-te-tchin.

A bunch of the Epidendrum (Lan) also designates the same fabric.

The inscription 壺隱道人 “Ou, the old man who lives in solitude,” painted at the foot of the vase, designates the porcelain of the celebrated artist Hao-chi-khieou.<sup>2</sup>

Other devices are mentioned without dates; cups upon which children on a see-saw are painted; also others styled “the cups of the learned great,” representing a lady and a poet near a chrysanthemum.

A small branch with white flowers designates certain porcelain of Corea, of a pale blue, but little esteemed.

We find the mark (M. 68) stamped upon a piece of pure white China of high antiquity, probably a factory mark. The square-looking marks called “Mandarin” (M. 69) are inscriptions written in the oldest Chinese writing, usually called the “seal” character, which can now be deciphered by few even in China, but is still employed for seals and stamps. The porcelain on which the mark occurs is not ancient.



M. 68.

The words 玉 (Jade) and 珍 (Pearl), are occasionally met with.



M. 69.

Having now given this dry Chinese account of their porcelain manufactures, we shall notice the varieties most esteemed by Europeans, leaving the reader to identify them, if he can, with the Chinese descriptions.

<sup>2</sup> See p. 206.

It is evident that the most ancient kind of porcelain is the pure white, which is also the most beautiful as regards the purity of the paste, the whiteness of the enamel, and the brilliancy of the polish. The peculiar nature of the clay would not allow of its being worked in large pieces; the small figures and other pieces made are therefore rare and costly. There are two varieties, the pure white and the bluish white. Of these the vases of Ting, of the Song dynasty (960-1278), are the most highly esteemed; they consist of the following varieties, viz., plain white with flowers in relief, with flowers graved upon the moist clay, flowers moulded, and flowers painted in white.

To pieces of these classes is given the name of "precious jewels." A specimen brought home by the late Captain E. Troubridge, R.N., has an inscription engraved upon it, the translation of which is not sufficiently made out to be here transcribed. So great is the value now attached by the Chinese to the old pieces of white porcelain, that they were found enclosed in cases of velvet and silk, like jewels, by our troops in the late war.

The ordinary blue and white porcelain, commonly called Nankin, from that port being its place of export, is the produce of King-te-tchin, and must date its general introduction from the period of the importation of smalt from Europe, though, as we have seen, blue china is among the most ancient made. Previously to the introduction of smalt the supply of cobalt was small, and could only be obtained occasionally.<sup>3</sup> It has been supposed that lapis lazuli was used for the



Fig. 127. Dish, blue and white. Nankin. (Marryat Coll.)

<sup>3</sup> "It is related that a chinaware merchant, having been shipwrecked upon a desert coast, found by accident abundantly more riches than he had lost; for, wandering upon the shore

while the sailors were building a small vessel out of the wreck, he perceived that the stones for making the finest azure or blue were very common there. Wherefore he carried back with him a



blues; but this is not so, for this mineral, in an intense heat, fuses into a white enamel. As we have before stated, the Soumali blue is supposed to have been arseniate of cobalt, and when that was exhausted the blue colour was probably prepared from a silicate of cobalt.<sup>4</sup> The pale buff, or Nankin colour, introduced in the necks of bottles and backs of plates, is generally characteristic of a good specimen. The fineness of the blue, and clearness of the white ground, determine the value of this description of porcelain.<sup>5</sup>



Fig. 128. Jar, blue and white.  
Nankin. (Marryat Coll.)

The crackle vases have been fully described;<sup>6</sup> the colours are white, grey, green, brown, yellow, crimson, and turquoise; the last is considered the rarest, but those of a rice colour and pale blue appear to be the most ancient.

The peculiarity in the so-called Céladon porcelain consists in the colours being mixed with the glaze and burnt in at the first firing.<sup>7</sup> The term was originally applied to the soft sea-green colour upon pieces of old Oriental porcelain, which command a very high price. This term has, however, since been extended in France to all porcelain, of whatever colour, thus manufactured. The old sea-green, the original Céladon,<sup>8</sup> is very rare and

considerable quantity of them, and it is said that so charming a blue was never seen at King-te-tchin. But it seems the Chinese merchant could never afterwards light upon the coast which chance had before conducted him to."  
—*Du Halde*.

<sup>4</sup> Arsenic is known to give more brilliancy to the blue of cobalt. As these metals are found together, the process of roasting the ore to make smalt volatilises the arsenic. The Chinese are said to have had a method of dissolving the cobalt in an acid, and then precipitating the solution, by which the arsenic is retained. But this process is expensive compared with the cost of smalt imported from Europe.

<sup>5</sup> This china is frequently "doctored"

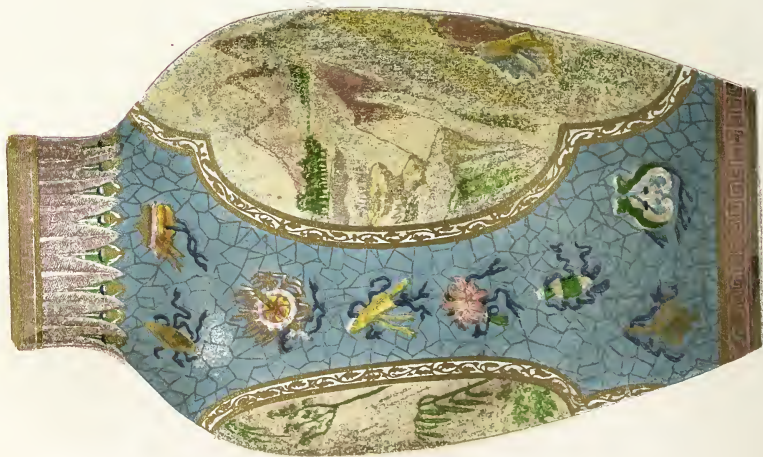
or "tichled," as it is termed, by colouring and ornamenting the ground, leaving the blue pattern untouched. But this process is easily detected by the muddiness of the colours laid on. A peculiar purple is known to have been prepared in Holland.

<sup>6</sup> Page 200.

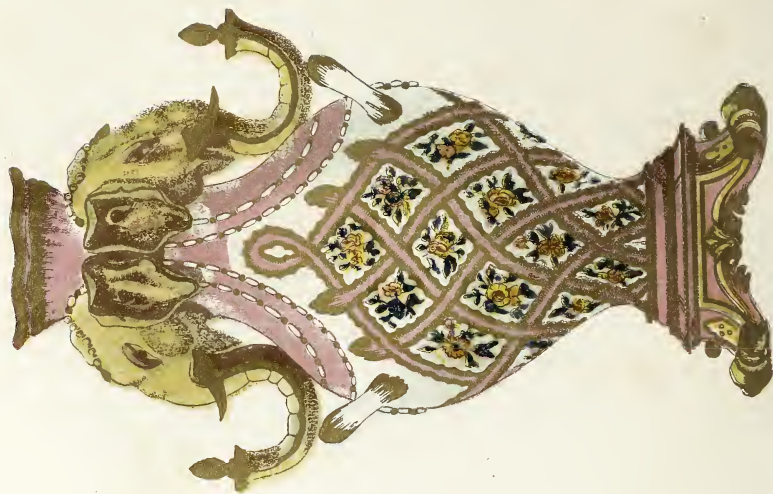
<sup>7</sup> In China, the colouring matter is frequently mixed with the glaze; in Europe, the glaze is always transparent and colourless.

<sup>8</sup> "Couleur entre le bleu et le verd. Par le caprice des Dames de la Cour cette couleur a été ainsi appelée de Céladon, personnage du Roman de l'Astrée."—*Ménage*. See Catalogue du Musée Céramique (page 277), where above twenty varieties of colour are enumerated.





5.—VASE. ORIENTAL.



6.—VASE DUPLESSIS. SÈVRES.

### PLATE III.

#### 5.—ORIENTAL VASE.

Page 215. Marryat Collection. Height 14 inches. The paste of this jar is very fine and thin. The turquoise colour is rarely seen so bright.

#### 6.—SEVRES VASE. Form "DUPLESSIS."

Described at page 313. Collection of Charles Mills, Esq., Camelford House. Height 17 inches.





of great antiquity. Many of the pieces have inscriptions which attest the date of their manufacture.

Sometimes two or more colours are blended together (*panaché*), giving the appearance of shot silk. The variety called "marbled" is of this class, and resembles marble in its veining and colouring. A pair of vases of this beautiful and rare ware, as well as of the old soft sea-green, were sold at Lady Mansfield's sale at very high prices.

But the peculiar character and excellence of Oriental porcelain as to manipulation, is exhibited in what is termed "Eggshell China," already described.<sup>9</sup>

The citron-yellow ware, made for the exclusive use of the Emperor, and which is not permitted to be in the possession of any subject, is extremely rare. The colour is peculiarly striking, the paste of exquisite eggshell. The writer has met with genuine specimens in only two collections, viz., in the Japan Palace and the late Mr. Beckford's. Those of the latter sold for their weight in gold. A quantity of spurious specimens of this ware has been made at Canton, which place being far from the Imperial observation, and its productions being chiefly exported, the fraud escaped detection. Of this description were the yellow specimens in the collection of H.R.H. the late Duke of Sussex.

The ruby porcelain is appropriated to the use of the Imperial family; and, like the preceding, is prohibited to be used by any other persons. This colour is not so scarce as the yellow, many specimens having found their way out of the country, notwithstanding the prohibition. This colour is usually found on small pieces, such as basins and cups, and on the back of the fine eggshell plates, the paintings of which show more artistic talent than the average of Chinese productions. Mr. Beckford possessed a very large number of these plates, which obtained very high prices at the sale of his collection. This colour, also, is imitated at Canton; but vermilion being the colouring matter employed, which cannot be fixed by fire, the painting is liable to rub off by friction.

Besides the colours already enumerated, may be mentioned the turquoise, the origin of the same colour at Sèvres, of which we give a beautiful specimen in our coloured plate (No. 5).

We must not omit to notice the very beautiful porcelain of the colour of lapis lazuli and mazarine blue, ornamented with patterns in gold, of brilliant colour and fine polish. This blue is evidently not produced by European smalt, which had not been introduced at the period of its manufacture, but probably from native

cobalt. The collection at Strawberry Hill and that of Mr. Beckford contained some very fine specimens of this description.

The enamelled porcelain is not painted like the European, but the colours are laid on in enamel and fixed by a subsequent firing, and thus appear raised upon the surface. The green is generally considered the best. It is made at King-te-tchin, but a great deal of inferior quality is produced at or near Canton, from which port it forms the great bulk of export to Europe. It is commonly known by the name of Indian china. The material is generally lighter, but the tints are fainter than those of the Imperial manufactory. These imitations, as well as those of white porcelain already mentioned, are little esteemed in China, and indeed, are considered of little more value than earthenware in Europe.

The brown porcelain, white inside, and with white medallions outside, is very common in China for domestic use, and the walls are sometimes overlaid with it instead of marble.

The honeycomb porcelain of Dresden is an imitation from the Chinese.

From an inspection of the paintings, it is clear that the art of design never met with encouragement. Indeed painting was never considered as an honourable employment, even in the palace of the Emperor, but rather a mechanical occupation, intended for the purpose of copying in minute detail and without improvement the designs which had been in use for a thousand years. The inveterate prejudices of the Chinese do not admit in painting either of drawing or perspective.

In the narrative of two lay Jesuits, who were induced to go out to China to become painters to his Imperial Majesty, we have some interesting particulars as to their estimation in the palace, and the taste of the Emperor. Belleville, a Frenchman, and Gherardini, an Italian, were established in the palace of the Emperor Kanghi in 1698, to paint portraits and decorations of various kinds. Gherardini, being musical, had the honour of playing before his Majesty, and remaining four hours upon his knees, a punishment to which etiquette obliged him to submit, as well as striking his head nine times against the floor whenever he approached. They had no respite given them, but were obliged to paint without cessation. Whenever they prayed for some relaxation or holiday for their religious observances, his answer, like that of Pharaoh to the Israelites, was "Go to, paint!"

As to their art, they were compelled to forget all they had learned, and submit to a new style, in conformity to the taste of the nation. The Emperor altered their sketches according to his fancy, and

not a word of remonstrance could be said, for the taste of the "Son of Heaven" was sacred. One day that Gherardini had finished a large architectural picture in which were columns that appeared to recede in perspective, the Chinese were at first sight stupefied, and believed that he had used some magic art to produce the effect. Even upon approaching the canvass they were scarcely convinced by the touch that it was a visual deception upon a flat surface. They then cried out, there is nothing more contrary to nature than to represent distances where there are actually none, or where they cannot be. The picture was condemned. Whether from motives of policy, or contempt for strangers, the Emperor refused permission to open a public school of painting, lest the passion for painting should become so general as to prejudice useful works. These artists were not allowed to return home, and both died in the country at an advanced age.

The paintings upon the Chinese porcelain consist of the flowers, fruits, and other productions of the country, which are well painted and generally in enamel colours. Their landscapes show a strange perversion of the rules of perspective. Some paintings present a lively picture of both their public and private life (Fig. 129). The faces of the figures in the old specimens are usually in outline, the modern are more finished in detail. Their favourite subjects are dragons,<sup>1</sup> kylin (Fig. 130), and all manner of hideous and strange



Fig. 129. Porcelain Double Bottle.  
China. (Debruge-Labarte Coll.)

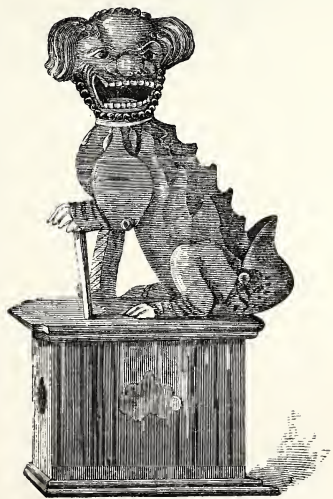


Fig. 130. Kylin. Chinese.  
(Marryat Coll.)

<sup>1</sup> The origin of the dragons, and similar figures, depicted upon the Chinese as well as the Egyptian pottery, is a mystery. The Chinese carry back the origin to the time of Füh-he (B.C. 2962), who is supposed to have seen a dragon



monsters (Fig. 131). Subjects from European prints are often met with, the cross lines of the engraving being carefully copied. Sometimes the colours of the pieces are arranged in zones, stripes (Fig. 132), and various devices; other specimens are perforated (Fig. 133).

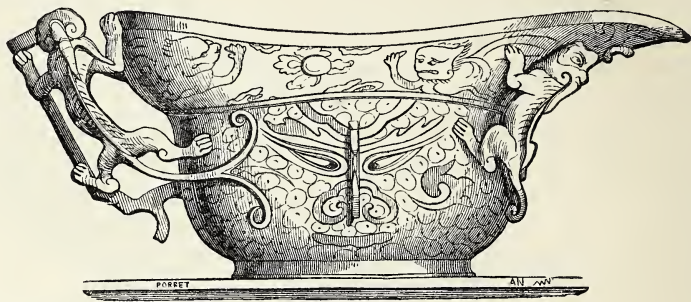


Fig. 131.

Porcelain Vessel. (Debruge-Labarte Coll.)

Saucers are of modern manufacture, having been made for European use, the Chinese using instead little wooden lacquered waiters. The reticulated cups are intended for drinking tea or hot liquids, being held in the hand without burning the fingers.

Devices, such as flowers, &c., are occasionally introduced under the glaze, and can only be seen by holding the piece against the light.

The Chinese also possessed the art of painting on the sides of vessels fishes and other animals, which were only perceptible when the vessel was full of liquid. This process appears to be lost. As we do not enter into technical details, we only observe that this

issue from a river in the province of Honan, and it was then adopted as the national standard. It is this dragon (Lang) which is yearly honoured by the "Feast of Lanterns." Some writers suppose the dragon to be a symbolical representation of the principle of evil, which was worshipped by the ancient Chaldees, and found its way from thence into China and other countries, even to the New World, where their religion extended; and from being first used as a symbol, came in time to be considered as a reality. Christian painters seem to have literally adopted the idea, as in the pictures of St. Michael, who is represented as having felled to the ground and fixed with his lance a dragon, which, symbolical of the enemy of the human race, was vomited from the infernal pit. In

the Romish Church, on Rogation Sunday, until a late period, a large figure of a dragon was carried in procession, being considered an emblem of heresy. The devil, it will be recollected, is frequently called "the dragon" in Scripture. The prevalence of dracontic ornaments on ancient sculpture in England, of the Saxon or early Norman period, as also in Ireland, as well as the serpent-ornamentation of the Northern Antiquaries, deserves notice. Possibly the origin of the former may have been Oriental. On the other hand, some writers consider the dragon to be no mere legend, and refer to the fossil remains of the Saurian tribe, which, allowing for some exaggeration and embellishment, may be considered of the same race.

effect was produced by enclosing the coloured figure between two thin laminæ of porcelain paste, reducing the thickness of the outer side as much as possible before the varnish is applied.

The painting is divided in the laboratory among a great number of hands. One artist is employed only to form the first coloured circle near the edges of the china; another traces the flowers, which are painted by a third: one artist paints the rivers, another the birds; and the animals, &c., on the same piece are executed by others. Such is the division of labour, that a simple cup or saucer often passes through seventy-two hands before it is finished.

The forms<sup>2</sup> into which this china has been moulded have only an ethnographical value, for the Chinese have never produced a piece which could be compared with the commonest production of the Grecian workmen. Even the simple old sea-green vessels have a strangeness of character offensive to an European taste. But because these productions express clearly and undisguisedly the Chinese mode of thought and feeling, they possess that value which belongs to everything original and national. Many of these forms have also remained the same, without variation, for 500 years; and the border, generally termed the Egyptian scroll (*Luy-wân-Haou-teën*) is found upon the ancient Chinese metal vases of the Shang dynasty.<sup>3</sup>

The Chinese execute statues of their divinities, especially of Fo or Bouddha and of Kuân-yin, a goddess famous in China. Fo is represented in a sitting posture, legs crossed, and resting



Fig. 132. Striped Bottle, white and brown. Chinese. (Marryat Coll.)

<sup>2</sup> Mr. Thoms, who was sent to China by the East India Company for the object of printing the Rev. Dr. Morrison's Chinese Dictionary, has in a recent publication given engravings of a number of ancient Chinese vases of the Shang Dynasty from 1743 to 1496 B.C., taken from an ancient Chinese work, entitled *Pô-koo-too*, which extends to sixteen large Chinese volumes, and contains about 900 plates of vases, jugs, bottles, and mirrors, of the Shang, Chow, and Han dynasties, comprehend-

ing a period of about 1784 years B.C. The compilers of this work state that they had examined most of the vessels described in the work themselves, and that such as did not come under their notice were copied from works of unquestionable authority. The vases, however, figured by Mr. Thoms, are those of gold and bronze used in the temples. Those of porcelain had not been invented at the early period to which the work relates.

<sup>3</sup> Thoms' Dissertation, London, 1851.

upon the flower of the nuphar. Kuân-yin holds a child in her eighteen arms. They are extremely happy in the execution of grotesque subjects and strange animals. They model all kinds of productions, both animal and vegetable, vases in the form of the Li-chi and other fruits; ducks and turtles, which swim upon the water. D'Entrecolles saw a porcelain cat, which was painted to the life, and in whose head a lamp was placed at night, to the terror of the mice.

Among other fanciful inventions is the jug which we may term the cup of Tan-talus, or a "surprise hydraulique," in which, by means of a concealed syphon, the contents recede from the lips of the drinker, and are spilled over his clothes. Also, a cup appearing to contain an egg, pierced at its upper extremity, from which a small figure jumps up when water is poured into the cup.

Porcelain is used by the Chinese for an infinite variety of utensils. One for winding silk (Fig. 134) is in the possession of the writer. The hexagon base is made to contain hot water, in which the cocoons are soaked; the thread is drawn through the perforated holes in the dome, and wound upon the arms attached to a spindle which turns upon a point.

The Chinese excel in such minutiae as the skin of animals, the scales of fishes, and veins of flowers: they have no idea of the real animal they paint; witness the grotesque form of the lions (sometimes of an apple-green colour) and other monstrous animals, chimeras, and dragons.

The Chinese seals discovered in Ireland have lately given rise

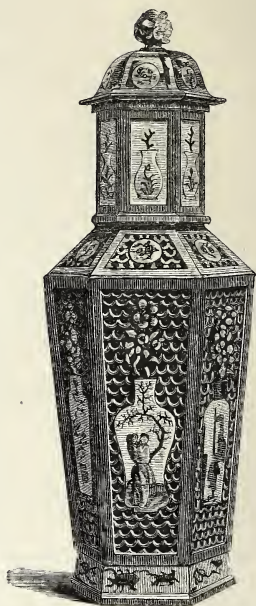


Fig. 133. Hexagon Vase. China.

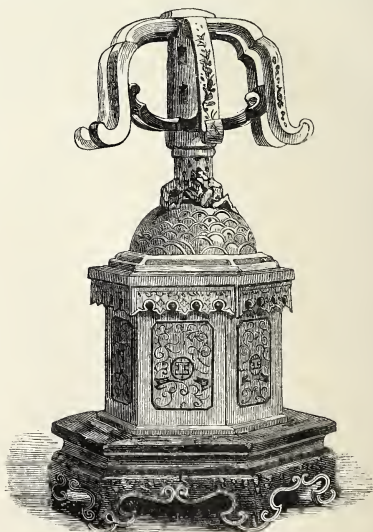


Fig. 134

Silk Winder. China.  
(Marryat Coll.)



to much speculation. They are of pure white porcelain, highly vitrified, and have been found in localities in which it is presumed that they must have lain many centuries underground. They are all alike in form and size, representing a monkey sitting on an exact cube somewhat more than half an inch square (Fig. 135), and at the bottom of the cube are inscriptions engraved in the seal character (Fig. 136).<sup>4</sup> It does not appear that porcelain seals of the type in question are now fabricated, seals of steatite being probably preferred. The impress appears to convey a double signification—a personal name and a kind of motto. For example, one of them is thus rendered: "Put oneself in the place of others," an equivalent to the golden rule of Christianity.<sup>5</sup>

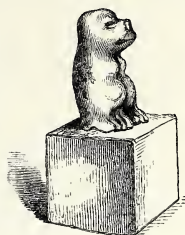


Fig. 135. Chinese Seal.  
(Franks Coll.)



Fig. 136. Characters on  
Chinese Seal.

Mr. Fortune, in his visit to China, 1855-56, succeeded in procuring four or five specimens of these seals, which he states to be of great rarity, but of undoubted antiquity. The question how they found their way into Ireland remains as unsettled as when they were first discovered. They have been also dug up in Cornwall, which mystifies the subject still more. Perhaps like the porcelain bottles of the Egyptian tombs, which caused at first such wonder and astonishment, so these seals, having been found in Irish bogs, will be similarly explained by their having been purposely deposited to try the credulity of archæologists.

#### CHINESE EARTHENWARE AND STONEWARE.

The pottery of China without enamel or glaze is much encouraged by the Government, as contributing greatly to the comfort of the lower classes; and the manufacture is extended over most parts of the empire where the materials are abundant. In some places vessels are made of 4 to 5 feet in diameter, and even larger, with a height of 3 feet; others 4 or 5 feet high, with an opening in proportion. These vases, which are called "Kang," serve to the affluent as basins for gold-fish, aquatic plants, &c., and to others for reservoirs of water, for holding grain, vegetables, fruits, and for other domestic purposes. The Chinese pottery is made for the

<sup>4</sup> See page 212.

Ireland. By Edmund Getty, London,

<sup>5</sup> Notices of Chinese Seals found in 1850.



wants of the people, such as lamps, cups, articles for domestic use, and playthings for children. The vessels for filtering water (*gar-goulettes*) are made in great perfection, and are preferred to those of other substances. Tea is held to be better for being made in teapots of pottery, and rice is considered best cooked in vessels of coarse pottery. Flowers which fade in porcelain are said to flourish in coarse garden-pots.<sup>6</sup> The remaining variety of Chinese pottery consists of the stoneware coated over with porcelain. This is manufactured in great quantities for containing pickles and other articles for export. Garden-seats, dishes, bowls, &c., are made in the same manner; also large cisterns, some as much as 27 inches in diameter.<sup>7</sup> All these approach the nature of stoneware, from the reddish colour, the opacity, and coarse grain of the paste. To this class belong several works ordered by the emperors, and which the workmen in vain attempted to make, and of which the annals of King-te-tchin speak. One emperor commanded vessels to be made for baths or to contain gold and silver fish; they were to have been  $3\frac{1}{2}$  feet in diameter and  $2\frac{1}{2}$  feet high. The workmen laboured for three years at these vessels, and made two hundred, none of which succeeded. The same emperor ordered *plaques*, or tablets, to be made for the porch of an open gallery; every tablet to be 3 feet high,  $2\frac{1}{2}$  feet broad, and half a foot thick. All these could not be produced, and the Mandarins of the province petitioned the emperor that the work should be discontinued. Every trade in China has its peculiar deity or idol. Pousa, who is the idol worshipped to this day by the fraternity of porcelain-makers, owes his honours to those kinds of designs which it was impossible for the workmen to execute. An Emperor once ordered that some porcelain, after a certain pattern, should be made for him. The manufacturers represented to the Mandarin, charged with this commission, that the execution of the order was impracticable: the only result was, that the Emperor enjoined the performance of the task the more strenuously, and gave the strictest orders for its completion. The manufacturers exerted all their energies, but their endeavours failed. The Mandarin tried, by means of the *bastinado*, to excite

<sup>6</sup> Extracted from Relations of Cibot, Missionary at Peking.

<sup>7</sup> Of this kind is the large blue and white china tub, in which Mr. Walpole's cat, immortalised by Gray, was drowned. It stood at Strawberry Hill on a pedestal, on which was a label with the

first stanza of the beautiful ode of the poet written on the occasion:—

“ ’Twas on *this* lofty vase's side,  
Where China's gayest art has dyed  
The azure flowers that blow;  
Demurest of the tabby kind,  
The pensive Selima, reclin'd,  
Gazed on the lake below.”

them to new attempts. The workmen were in despair, and one of them, named Pousa, to escape further ill usage, sprang into the glowing furnace, and was immediately consumed in the flames. When the firing was completed, the furnace was opened, and the porcelain was found perfect and beautiful, just what the Emperor had desired, and Pousa, the martyr, received divine honours. The little corpulent figures, so common in collections, and which the French call *magots*, are images of this divinity.

These *plaques*, which led to the self-immolation of Pousa, are much used for overlaying the walls of the palaces and temples. Cibot, a missionary at Pekin, thus speaks of them:—"As the Government is opposed to luxury and display in the citizens, so it is zealous for splendour and magnificence in all that concerns the majesty of the Emperor. These grand ideas have led to the invention of Licou-li, or glazed tiles, with which the Imperial palaces are ornamented, as well as the temples, &c. These tiles are a kind of coarse fayence; but, placed on high in a building, their brilliant glaze and their varied colours give an air of magnificence which gilded lead cannot equal. The effect of roofs covered in a long suite with yellow, green, violet, red, and blue tiles, is most striking. These tiles are very heavy, and are difficult to be procured. It would seem to be better to prepare the materials and make the tiles on the spot, but they can only be brought from the grand manufactory which is in the mountains to the west of Pekin."<sup>8</sup>

Collao, another missionary, also mentions that the Chinese give the name of Licou-li to the glazed tiles and slabs with which they decorate their palaces and temples.

To this class of manufacture belongs the celebrated Porcelain Tower near Nankin (Fig. 137). It is called by the Chinese the Tower of Licou-li, and also the Pagoda of the Convent of Gratitude. The original tower of three stories was built in the centre of a convent by King A-you, who is stated, about the year B.C. 833, to have caused 84,000 similar towers to be built. The tower of Nankin, having been destroyed, was rebuilt by Kien-wen-ti (A.D. 371-373), who caused some relics of Bouddha that had been discovered a century before, to be deposited within the walls. Again the convent and tower were destroyed, and again rebuilt by one of the Emperors of the Ming dynasty, in order to immortalise the virtues and to testify his gratitude to the Empress-mother for the benefits

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<sup>8</sup> Mémoires, &c., des Chinois, par les Missionnaires de Pekin. Paris, 1787.

she had conferred upon him. Hence its name Poa-ên-ssi (the Convent of Gratitude). This curious tower (Fig. 137) was built

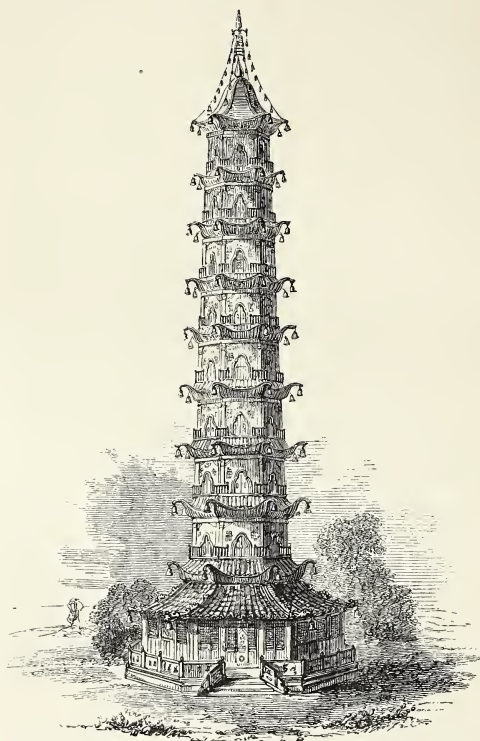


Fig. 137.

Porcelain Tower of Nankin.

after the designs furnished by the architect Hoang-li-tai. It consisted of nine stories, and was completed A.D. 1431, after nineteen years' work; it was overlaid with enamelled bricks of five colours, white, red, blue, green, and brown; its height is about 330 feet, and it cost nearly 750,000*l*.<sup>9</sup> Upon a tablet in the front of the tower is inscribed Ti-i-thi (First Tower of the Empire), to attest, as the Chinese writer concludes the account from which this is taken, "for ten thousand years the gratitude of its founder."<sup>1</sup>

### JAPAN.

Japanese porcelain must be considered as a mere variety of Chinese, from which it originated. Dr. Hoffmann of Leyden, in his *Memoirs upon the principal porcelain manufactures of Japan*, translated from the original language and appended to M. Julien's work, states that in the year 27 B.C., the followers of a prince of Sin-ra, an ancient state in the Isthmus of Corea, emigrated to Japan, where they established themselves, and founded the first corporation of makers of porcelain; before that period, there had taken place a large emigration from the Corea of descendants, it is said, from the dynasty of the Thsin, who had been expelled by the dynasty

<sup>9</sup> 2,485,484 oz. of silver.

<sup>1</sup> From a Chinese MS., translated by M. Stan. Julien.

of Han, 203 years B.C. In this way the Ceramic art passed from China to Japan, and was carried on very extensively. Still, however, owing to the inferiority of the productions, large importations took place from China; until in 1211 a Japanese artist, accompanied by a bonze, passed over to the Chinese factories, and made himself master of the secrets of the art; so that after his return he produced specimens which were very highly valued, and Japan thenceforth competed successfully with its rival in the manufacture.

The manufactories are chiefly situated in the province of Fizen, where the necessary material abounds. The principal ones are near Imari; they consist of twenty-five villages congregated upon the slope of the mountain, which supplies the decomposed feldspar of which the finest porcelain is made. The products, however, of two of them are destined for private consumption, and are not allowed to be exported. The blue porcelain is made at Firo-se, but is not of the first quality. The red painted, called *nisikite*, is only made at one factory, which possesses the secret of mixing and preparing this and other enamel colours, as well as silver and gold. The process is not allowed to be divulged. The blue porcelain of Japan differs from that of Nankin. The blue designs upon the latter appear upon the surface of the glaze, whereas those of the former seem absorbed in the parts under the glaze. This is owing to the more vitreous composition of the Nankin glaze. The details of the manufacture are given by Dr. Hoffmann, but they present little novelty.

The Portuguese first traded with Japan in 1534, and so completely established themselves in that country as to carry away in their commercial transactions gold and precious commodities to the amount of from fourteen to fifteen millions of livres. They married the richest heiresses of the country, and thus allied themselves to the most powerful families. An embassy was at that period sent by the Japanese Emperor to the courts of Lisbon, Madrid, and Rome, and a great number of the Japanese were converted to Christianity. But the ambition, intrigues, and secret conspiracies of the Portuguese against the government of Japan, as well as the religious dissensions among themselves, led to their final expulsion in 1641, and to the proscription and massacre of their Christian converts, amounting to 40,000.

What is supposed to have contributed more immediately to this catastrophe was the circumstance of the Portuguese missionaries having interfered with the porcelain manufactories, and, by means



of their converts, caused the ware to be ornamented with subjects copied from prints of Scripture histories and legends of saints, instead of adhering to the ancient orthodox native patterns

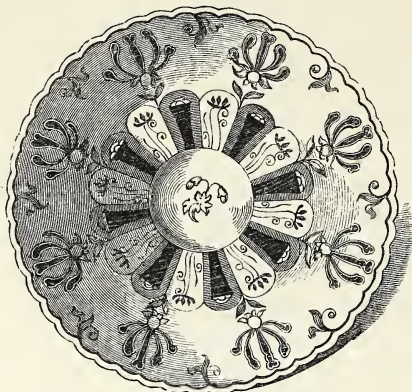


Fig. 138. Saucer, ancient pattern. Japan.  
(Marryat Coll.)

(Fig. 138), which had existed from time immemorial. This innovation was highly resented by the Japanese Emperor, who, it appears, cared more about the subjects on the surface of his porcelain than the conversion of his people. Some specimens thus painted are still extant, and are highly prized by collectors.<sup>2</sup>

Upon the expulsion of the Portuguese from Japan, the Dutch endeavoured to open a communication with that country; and Wagenaar was dispatched thither, in 1634, as ambassador, by the Dutch East India Company. He arrived in the Bay of Firanda, and, after some delay, was allowed to proceed to Jeddo, the seat of government. He succeeded in his negotiation, but the conditions under which permission to trade was granted were most degrading and severe. As the Dutch did not interfere with the religion of the people, or attempt to make proselytes, they were enabled to maintain this commerce to the exclusion of every other European power. In this they succeeded so effectually that the Japanese, being informed by them that Charles, King of England, was married to a princess of Portugal, refused to receive any English traders. The history of this embassy, written by Henri Cornelius Schaep, contains some curious matter relating to the traffic in porcelain, in which his excellency the ambassador condescends, in the way of business, to design a pattern of a flower:—

“ Pendant<sup>3</sup> que le Sieur Wagenaar se disposoit à retourner à

<sup>2</sup> D'Entrecolles states that a small plate was brought to him, upon which was painted a crucifix between the Virgin and St. John, and that he was told this porcelain was formerly carried to Japan, but that none had been made for sixteen or seventeen years; that apparently the Christians of Japan had made use of this manufacture during the perse-

cution, to possess images of their mysteries, and these pieces mixed in the cases with others had eluded the vigilance of the enemies of their religion; but that probably the pious artifice had been discovered, and these works had in consequence been discontinued at King-te-tchin.

<sup>3</sup> Ambassades Mémorables de la Com-

Batavia, il reçut vingt et un mille, cinq cent, soixente sept pièces de porcelaine blanche ; et un mois auparavant il en étoit venu à Disma très-grande quantité, mais dont le debit ne fût pas grand, n'ayant pas assez de fleurs. Depuis quelques années les Japonois se sont appliqués à ces sortes d'ouvrages avec beaucoup d'assiduité. Ils y deviennent si habiles, que non seulement les Hollandois, mais les Chinois même en achètent. La meilleure de toutes, est celle qui se fait à Fisen, la terre n'étant en nul autre endroit, ni si blanche ni si fine. Le Sieur Wagenaar, grand connoisseur et fort habile dans ces sortes d'ouvrages, inventa une fleur sur un fond bleu, qui fut trouvée si belle que de deux cens pièces où il la fit peindre, il n'en resta pas une qui ne fut aussitôt vendue, de sorte qu'il n'avoit point de boutique qui n'en fût garnie."

Speaking of the great value attached to certain of their productions, he writes—

" C'est l'ancièté et l'adresse des maistres qui ont fait ces pots, qui leur donnent le prix, et comme la pierre de touche parmi nos orfèvres fait counnoistre le prix et la valeur de l'or et de l'argent, de même pour ces pots ils ont des maistres jurez qui jugent de ce qu'ils valent, et selon l'antiquité, l'ouvrage, l'art, ou la réputation de l'ouvrier, et c'est souvent d'un prix fort haut. De sorte que le Roy de Sungo achetta il y a quelque tems un de ces pots pour quatorze mille ducats, et un Japonois Chrestien dans la ville de Sacai paya pour un autre, qui estoit de trois pièces, quatorze cent ducats."<sup>4</sup>

Their monopoly of the Japanese trade enabled the Dutch to import exclusively immense quantities of this species of porcelain, which was to be found abundantly in every house in Holland. The exportation of it to different parts of Europe constituted a most profitable branch of commerce.

Though the porcelain of Japan bears a great resemblance to that of China, it can easily be distinguished by a practised eye : it is of a more brilliant white, and the clay is of a better quality ;



Fig. 139. Bottle, gourd-shaped. Japan. (Marryat Coll.)

pagnie des Indes Orientales des Provinces sterдам, 1680. Folio, partie 2de, p. 102.  
Unies vers les Empereurs du Japon. Am-<sup>4</sup> Ibid., partie 1ère, p. 2.

the designs are more simple, and the decorations less overloaded; the dragons are not so monstrous, and the flowers are designed more in accordance with nature. Some degree of taste is shown in the forms, which are more natural than the Chinese (Fig. 139). Chinese and Japanese ornaments are, however, sometimes found upon the same piece, and the Chinese occasionally imitate the Japan porcelain. The glaze also is more tinged with blue, and more delicate. Japanese porcelain does not stand the heat of the fire so well as the Chinese.



Fig. 140. Vessel in the form of a Coffee-urn. Japan. (Marryat Coll.)

The oldest kind of Japanese ware is of a quaint shape, with curious embossed figures, painted on a white ground, in red and blue, the paste not being of fine quality. Of this kind are vessels in the form of coffee-urns (Fig. 140) which are often met with, probably being intended to contain water.

We are told by Golownin<sup>5</sup> that, besides the finer kinds, the Japanese make a common porcelain and fayence, but both are of clumsy and heavy workmanship. It is only upon the preparation of the best porcelain that they bestow much time and labour. This is produced in such small quantities that it does not satisfy the demand for it in Japan itself, much porcelain being accordingly imported from China.

The fine Japan is superior to the Chinese in the quality of the paste and the brilliancy of the colours, which are principally blue and red. It also differs from it in the subjects, which are seldom figures, excepting in the Scripture subjects introduced by the Portuguese missionaries; those commonly met with are chiefly patterns of various kinds of flowers, mosaics, &c. The transparent specimens, formed of open work filled up with glaze, are curious; as also those of lacquered ware, with subjects in mother-of-pearl,<sup>6</sup> upon an avanturine ground.

<sup>5</sup> In his Adventures during his captivity among the Japanese, 1811-13.

<sup>6</sup> Six fine old cups, white within,

japanned black and mother-of-pearl without, *very rare*, were sold at Strawberry Hill.



The peculiar marks upon this porcelain are not understood; they appear much of the same character as the Chinese, from which it is difficult to distinguish them, nor are they mentioned in Dr. Hoffmann's memoir.

#### STONEWARE, OF JAPAN.

The red Japan ware is a very fine unglazed stoneware, of the same composition as that made at Dresden by Böttcher. It has raised ornaments, often formed of rice, which are sometimes painted and gilded. Teapots made of this ware are more general than those of porcelain.

One, imitating a bundle of bamboo-canes, and not unlike the Chinese musical instrument called a mouth-organ, from the collection of the late Mr. Beckford, is here represented (Fig. 141).

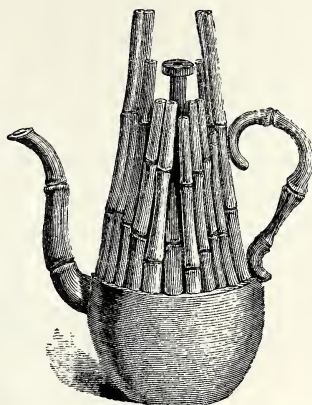


Fig. 141. Japan Teapot. (Beckford Coll.)

#### PERSIA.

There is no authentic record respecting the existence of any Persian porcelain. Chardin, in 1650, certainly mentions "china ware in Persia as being equal to any Chinese, having a similar grain and transparency;" but as he, in his description of painted tiles of earthenware, calls them "china," and thus appears not to have known the difference between pottery and porcelain, his testimony cannot be deemed decisive as to the fact of porcelain having been made in Persia, especially as it is unsupported by any other evidence. Indeed, from the statement of Thèvenôt<sup>7</sup> that porcelain was imported by Chinese vessels into the Persian Gulf, and the allusion of Barbaro<sup>8</sup> to the use by the Persian court of porcelain bowls and dishes, it may be fairly inferred that porcelain was not of native manufacture, but imported from China.

There are certainly extant, plates and dishes painted with Persian designs and inscriptions from the Koran. Some of these are evidently spurious, from the inaccuracy of the characters, which only look like Persian, and were evidently copied by artists ignorant of the language. Others, on the contrary, from their style of pattern, and the correctness of the writing, might lead to

<sup>7</sup> Page 152.

<sup>8</sup> Page 184, note.



the impression of their having been actually painted by a Persian artist.<sup>9</sup> In the absence, however, of the knowledge of any manufactory in Persia, it is impossible, without further information, to decide the disputed fact of Persian porcelain.

Whatever doubt may have arisen as to the manufacture of porcelain, there can be none as to that of fine enamelled fayence and tiles. The Persian fayence is distinguished by an azure blue or golden yellow ground, generally covered with figures, birds, foliage, and other ornaments, traced in white.

The Persian tiles date from the tenth century, and are described by Pietro della Valle,<sup>1</sup> who travelled in Persia in 1617. The French author of the '*Beauté de la Perse*,' who was, in 1665, at the court of Shah Abbas,<sup>2</sup> as well as Tavernier,<sup>3</sup> and Chardin, all describe the tiles in the mosque at Com, the most celebrated in the



Fig. 142.

Tomb of Sultaneah.

<sup>9</sup> In the collection of the writer, there is a plate of spurious manufacture; but the late lamented James Bandinel, Esq., possessed a dish which has every character of being the production of a Persian artist. In the writer's collection there is also a small basin, which belonged to Queen Anne, of very fine

ivory-white porcelain, with the mark of a "Sun" in the interior at the bottom. M. Riocreux is of opinion that from this distinctive mark, it is of Persian manufacture.

<sup>1</sup> Vol. i., Letter 1.

<sup>2</sup> Paris edition of 1673, p. 12.

<sup>3</sup> Tom. i., p. 58.

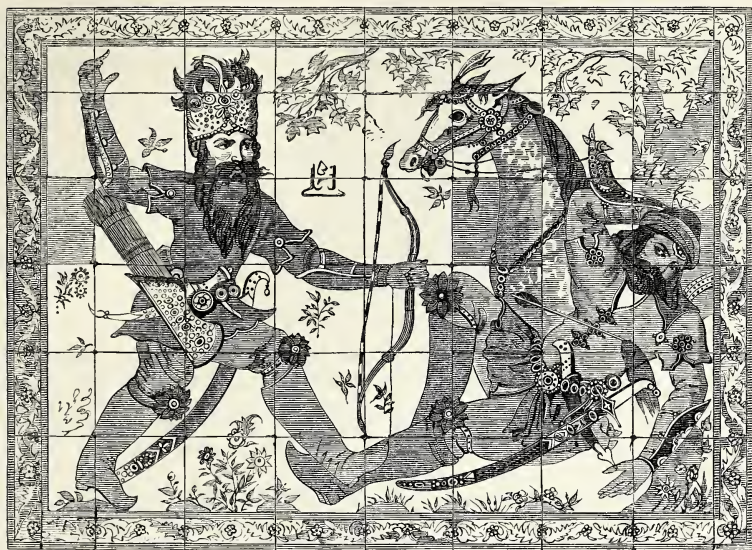


Fig. 143.

Persian Tile Painting from the Palace of Astrabad.

(From the work of Hommaire de Hell.)

East, in which the descendants of Ali are interred. Chardin states that it is lined "with square China tiles, painted in Moresco work, and adorned with gold and azure."<sup>4</sup> Mr. W. Beck, in his manuscript journal, notices the ruins of the mosque at Sultaneah (Fig. 142), the walls, inside and out, being cased with enamelled tiles of deep blue, with yellow and white scrolls and devices. These tiles are generally in arabesque patterns, sometimes mingled with flowers and animals. The latter characteristic distinguishes them from the Arabic patterns, in which no representation of animal life is to be discovered.

Some Persian tiles lately received at the Museum at Sèvres are described as about nine inches square, of the most splendid colours, blue pattern upon a white ground; with oblong tiles of smaller size, which formed the border. The same collection contains specimens of Persian fayence, which were for some time classed as Chinese. The existence of Persian ware was for some time doubted, that exhibited being supposed to have been made at Delft, until several Persians recognised the specimens as being the production of their own country.

<sup>4</sup> Travels in Persia, sec. 20.

## COLLECTIONS OF ORIENTAL PORCELAIN.

The richest collection of Oriental porcelain is that contained in the Japan Palace at Dresden. This building was purchased by the Elector Frederick Augustus I., in 1717, and a great part of its contents was obtained by him from Holland. Frederick William I. of Prussia contributed twenty-two large vases, in return for which, the Elector made over to him his finest regiment of dragoons.<sup>5</sup> In 1737 the celebrated collection of the family Bassetouche, of Dresden, was added to it.

<sup>5</sup> Frederick Augustus I., Elector of Saxony, 1694, was surnamed the "Strong," from his great bodily strength. At Dresden, is shown the armour he usually wore, the helmet of which weighs 20lbs., and the whole suit is so ponderous, that a strong man can scarcely lift it off the ground. A horse-shoe is also exhibited, which he is said to have broken in pieces between his fingers. He was gifted with high mental endowments, and a taste for intellectual pursuits, which he retained during the whole of his life. He was liberal in his patronage of the fine arts, and expended a large portion of the revenues he received from the silver mines of Freyberg, in collecting paintings, gems, porcelain, and other articles of worth. The Galleries, and the "Green Vaults" at Dresden, bear witness alike to his good taste and lavish expenditure. Finding Meissen, which had been the residence of his ancestors from the remotest period, too confined for his magnificent plans, he removed his court to Dresden, and adorned that city with magnificent palaces, and public buildings, which are not surpassed by any in Germany, and all this he did at a period when the North of Europe was in a state of semi-barbarism.

His ambition led him to aspire to the throne of Poland, to which he was elected in 1697, under the title of Augustus II. In 1704 he was deprived of his crown, which he afterwards regained. Deeply engaged in the struggles between Charles XII. and Peter the Great, he was the constant antagonist of the one, and the firm ally of the other. He endeavoured to aggrandize himself at the

expense of the succession of Charles VI. of Austria, by engaging in the alliance against Maria Theresa, still keeping in view his favourite project of making the crown of Poland hereditary in his family.

In furtherance of this object, he abused the faith of his ancestors, and embraced the Roman Catholic religion. His consort, however, nobly refused to change her religion, and was consequently not crowned Queen of Poland. By the celebrated Countess of Köningsmark, he had a son, who entered the French service, and became the illustrious Marshal Saxe.

During his few intervals of peace, Augustus abandoned himself to luxury, and the patronage of the fine arts. He died in 1733, and was succeeded in the electorate by his son, Frederick Augustus II., who, three years afterwards, ascended the throne of Poland as Augustus III. Without the talents of his father, he inherited his ambitious views, his love of luxury, and his taste for the fine arts. He enriched the Gallery of Paintings, by the acquisition of the celebrated Madonna di San Sisto, of Raphael, for which he gave 8000*l.*, and the Correggios of the Madona Collection. Under his encouragement, the porcelain establishment of Meissen became celebrated for the exquisite beauty of its productions; and he arranged in the Japanese Palace the magnificent collection of porcelain, to which he made great additions. The extravagance and luxury of his court were unbounded; in the midst of which, alarmed at the increasing power of the Prussian monarchy, he formed with Maria Theresa an alliance which brought upon him the vengeance of Frederick



The Oriental porcelain, as described by Dr. Klemm, fills thirteen rooms. The first room in the series contains the red unglazed ware of Japan, with raised patterns in white, red, and black, and richly gilded. In the Blue Gallery are the rarest and most valuable pieces, consisting of forty-seven vases, five feet high, of every shade of the purest blue; and others of buff and brown. The Japan rooms contain eighty-two large vases, three feet and a half high, with white grounds, and green, black, red, or blue ornaments. Also models of ships, cats, monsters, and other strange animals. To these succeed, the splendid collection of Crackle-porcelain (Tsouï-khi), and numerous specimens of the old sea-green; many pieces of which are ornamented with flowers impressed, &c. Several rooms are filled with the collection of painted and enamelled ware representing the public and private life of the Chinese. Every variety of colour is here seen, and, among other rare specimens, are three very fine pieces of Imperial manufacture, namely, a bowl of citron-yellow ground, with black dragons and rim, and two flat canary-yellow bowls, with impressed patterns. The "White Ware Room" contains a large collection of figures, consisting of heathen deities, lions, cows, elephants, birds, &c. There is also a service executed in China by order of Charles V., for Prince Maurice of Saxony, who was his ally from 1536 to 1541; and many dessert and tea sets made by order of Augustus II.<sup>6</sup>

The taste for collecting Oriental porcelain began very early in England.<sup>7</sup> Of the consort of William III., Macaulay records, when

the Great. Saxony was invaded, and upon the approach of the enemy, Augustus was compelled to fly for safety to the impregnable fortress of Königstein, taking with him his most valuable works of art; but leaving to the conqueror his queen and the archives of the kingdom; and soon afterwards, he witnessed from the walls of Königstein the total destruction of his army. He was again involved in hostilities with Frederick, during the Seven Years' War, when Saxony was occupied and devastated by contending armies for six years successively. Being despoiled of his kingdom of Poland by the Czarina Elizabeth, he returned to Dresden at the peace of 1763, having saved the treasures deposited at Königstein; those which remained at Dresden and Meissen having been carried off by Frederick and his generals. He died the same

year, leaving his kingdom greatly impoverished. His successors, though raised to the rank of Kings of Saxony, possess neither the power nor the riches which they enjoyed while they were simple Electors. During Napoleon's conquests, Königstein once more protected the collections of the "Green Vaults," and their immense value forms a curious contrast to the general poverty of the country.

<sup>6</sup> Klemm, 'Description of Royal Collection at Dresden.'

<sup>7</sup> Evelyn, about 1685, writes of "porcelain" saucers, &c., as in much esteem by fashionable ladies. In his Journals, 1644-1650, he speaks repeatedly with admiration of the "porcelan or purse-lan" he saw in the collection of virtuosos at Paris, of *vases designed by Raffaele*, and porcelain in a curious museum on the Pont Neuf.

"I saw



speaking of Hampton Court Palace,—“Mary had acquired at the Hague a taste for the porcelain of China, and amused herself by forming at Hampton a vast collection of hideous images, and of vases on which houses, trees, bridges, and mandarins were depicted in outrageous defiance of all the laws of perspective. The fashion, a frivolous and inelegant fashion it must be owned, which was thus set by the amiable Queen, spread fast and wide. In a few years, almost every great house in the kingdom contained a museum of these grotesque baubles. Even statesmen and generals were not ashamed to be renowned as judges of teapots<sup>8</sup> and dragons; and satirists long continued to repeat, that a fine lady valued her mottled-green pottery quite as much as she valued her monkey, and much more than she valued her husband.”<sup>9</sup>

It is well known that Queen Anne used services of Oriental porcelain, which had then become general.

In the last century, this passion for collecting china appears to have reached its acme of absurdity, and is satirised by most of the writers of that period. Lady Mary W. Montagu, in her ‘Town Eclogues of the Toilet,’ in describing the exciting amusements then in vogue, says :

“Straight then they dress and take their wonted range  
Through India shops, to Motteux’s<sup>1</sup> or the Change;  
Where the tall jar erects its stately pride,  
With antic shapes in China’s azure dy’d.”

“I saw the Queen’s (Mary, consort of William III.) rare cabinets and collection of china, which was wonderful rich and plentiful; but especially a large cabinet looking-glass and frame and stand, all of amber, worth 4000*l.*, sent by the Duke of Brandenburg; divers other China and Indian cabinets; and a cabinet of silver filagree, which I think was our Queen Mary’s (Mary of Este, King James’ queen, now with him in France), and which, in my opinion, should have been generously sent her.”—Evelyn’s Diary, 13th June, 1693. Again: “I went to see the King’s house at Kensington; a great collection of porcelain.”—*Ibid.*, 23rd March, 1696.

<sup>8</sup> The Dutch East India Company probably first introduced tea into Europe in 1660. Tea is first mentioned in an Act of Parliament, whereby a duty of eightpence a gallon is charged upon every gallon of tea, coffee, and chocolate made for sale, but it must have been then recently introduced, for Pepys, in his Diary, September 25, 1661, writes, “I sent for a cup of tea

(a Chinese drink), of which I had never drunk before.”

In 1662, Charles married a princess of Portugal, whence Waller says, “The best of queens, and the best of plants, we owe to that bold nation.” In 1664, the East India Company purchased, for the purpose of presenting to the king, two pounds two ounces of tea. In 1666, a quantity of tea was brought from Holland by Lord Arlington and Lord Ossory, after which tea soon became in request among people of fashion, and Hanway informs us (*Journal*, vol. ii. p. 21) that at that time it sold for sixty shillings a pound. In 1678, the East India Company imported 4713 pounds of tea, which was then, for the first time, thought worth their attention as a branch of trade. In 1855, 81,000,000 lbs. were imported from China.

<sup>9</sup> Chap. xi. p. 56.

<sup>1</sup> Peter Motteux, the translator of Don Quixote, kept a celebrated East India house at the Two Fans, Leadenhall Street. See *Spectator*, Nos. 288, 552.

"Every room in my house," says a correspondent of the 'Spectator,' No. 252, "is furnished with trophies of her (his wife's) eloquence, rich cabinets, piles of china, japan screens, and costly jars; and if you were to come into my great parlour, you would fancy yourself in an India warehouse. Besides this, she keeps a squirrel, and I am doubly taxed to pay for the china he breaks."

In another paper of the 'Spectator,' Addison says that no mansion possessing the least claim to fashion, or even to superiority, was considered furnished without a vast accumulation of china of grotesque appearance, "loves of monsters," and in great measure utterly useless from its form, ranged over doors, windows, &c., And further, in his admirable satire on this universal mania in the "Lover," he writes:—"There is no inclination in women that more surprises me than this passion for china. When a woman is visited with it, it generally takes possession of her for life. China vessels are playthings for women of all ages. An old lady of fourscore shall be as busy in cleaning an Indian mandarin as her great granddaughter is in dressing her baby." In addition to this, the desire of possessing Oriental china was increased by its being a contraband article, which, of course, encouraged smuggling. It is stated in the 'Gentleman's Magazine' that on one occasion 1500 china bowls were seized at Margate by the custom-house officers.

That prince of collectors, Horace Walpole, of whom it is written,

"China's the passion of his soul:  
A cup, a plate, a dish, a bowl,  
Can kindle wishes in his breast,  
Inflame with joy, or break his rest"—

though not altogether free from the imputation of Lord Shaftesbury, as being "one who loves rarity for rarity's sake," has given an inimitable anecdote relating to this inferior order of collectors of virtù. It refers to a man named Turner, a great chinaman, who had a jar cracked by the shock of an earthquake. The price of the jars (a pair) was originally ten guineas, but after the accident he asked twenty for one of them, because it was the only jar in Europe that had been cracked by an earthquake. Still Horace Walpole so preciously prized his Lilliputian china cups that he always washed them after use with his own gouty hands.<sup>2</sup>

Nor was the mania for china less strong in France at that period, as we find from the various memoirs of the time. Louis XIV. sent to China for his services of porcelain.<sup>3</sup>

<sup>2</sup> Anecdotes of Literary Men.

the ingenious manner in which the

<sup>3</sup> The following story is related of King made a present to the Duc de la

The finest collection of Oriental porcelain in England was that belonging to her late Majesty Queen Charlotte, which was dispersed after her death.

Blenheim contains, in a detached pavilion or dairy, a good collection of Oriental porcelain, which, having been formed at an early period, is rich in specimens of old date, and was considered as the second-best in the kingdom. It is noticed by Britton, in his 'Beauties of England and Wales,' as having been presented by a Mr. Spalding, as an appendage to the property.

Sir Joseph Banks possessed a fine collection of Oriental porcelain. It went by bequest to Sir E. Knatchbull, and was removed to Mer sham Hatch, near Ashford, the ancient mansion of the family.

The collection made by Horace Walpole, and deposited at Strawberry Hill, was perhaps the most extensive and valuable that ever

was made by any individual. Possessed of great taste and judgment and ample means, he devoted himself enthusiastically to this pursuit, in which he was assisted by active agents, and numerous correspondents at home and abroad. In his lifetime he drew up a catalogue raisonné of his collection, but it was not published till after his death, as he appears to have feared the ridicule his passion for collecting was likely to bring upon him at a time when the pursuit was so little



Fig. 144. Turquoise Match-pot. Chinese. (Marryat Coll.)

appreciated. This document, however, is extremely valuable, as

Vauguyon, who had prevailed upon the Princesses to receive Madame Dubarri:—“ Quelques jours après le roi m'apporta un solitaire de trente-six mille livres. ‘ Il faut,’ me dit-il, ‘ que vous l'envoyiez au duc. ‘ Je n'oserai pas,’ lui répondis-je, ‘ je craindrais de l'offenser.’ ‘ On ne blesse personne ici, quand on fait un cadeau,’ repliqua le prince, ‘ mais faites-le d'une manière détournée.’ Et après avoir rêvé un moment: ‘ Parbleu,’ ajouta-t-il, ‘ voici un bon expédient. Mettons

le diamant au doigt du mandarin que voilà, et donnez la pagode avec la bague, qui n'en sera que l'ornement. Assurément l'homme le plus désintéressé ne saurait refuser une statue de porcelaine.’ J'applaudis à l'idée du roi, elle était vraiment charmante. On accommode la bague au petit doigt du mandarin, et je fis porter le tout chez le Duc de la Vauguyon, avec le billet suivant.”—*Mémoires de Madame Dubarri*, t. iv. p. 291.



giving a description of many objects, of which the history would otherwise have been lost. Anticipating the future dispersion of the collection, he says,—“The several purchasers will find a history of their purchases, nor do virtuosi dislike to refer to such a catalogue for an authentic certificate of their curiosities. The following collection was made out of the spoils of many renowned cabinets, such as Lady Elizabeth Germaine, Lord Oxford, the Duchess of Portland, and above forty more of celebrity.”

This universal collection was made principally between the years 1753 and 1776. The best description of Strawberry Hill <sup>4</sup> and its precious contents is to be found in the ‘*Environs of London*,’ by Mr. Lysons. Horace Walpole died in 1797, and in 1842 the mansion and its whole contents were disposed of by Lord Waldegrave, who inherited the property, in a sale which lasted twenty-four days. The collection of Oriental porcelain was extremely extensive and the specimens very fine, though many of them were not sufficiently appreciated at the time. We record the sale-prices of some few remarkable specimens: two small vases of the old sea-green sold for 22*l.*, and three match-pots (Fig. 144) of turquoise, bamboo pattern, for 25*l.*; the blue and white cistern, in which the “pensive Selima” was drowned, 40 guineas; and a pair of dark blue beakers and covers, richly decorated with flowers in relief of same colour, 42 inches high, 57*l.* A curious old white Oriental china teapot, formerly the Duke of Monmouth’s, a present from Simon, second Earl of Harcourt, sold for 2*l.*

Mr. Beckford’s <sup>5</sup> collection of Oriental china was very extensive,

<sup>4</sup> The following ballad, by William Pulteney, Earl of Bath, is characteristic of the period:—

“Some cry up Gunnersbury,  
For Sion some declare;  
And some say that with Chiswick House  
No villa can compare.

But ask the beaux of Middlesex,  
Who know the country well,  
If Strawberry Hill, if Strawberry Hill,  
Don’t bear away the bell?

Tho’ Surrey boasts its Oatlands,  
And Clermont kept so jim,  
And some prefer sweet Southcotes,  
’Tis but a dainty whim.

For ask the gallant Bristow,  
Who does in taste excel,  
If Strawberry Hill, if Strawberry Hill,  
Don’t bear away the bell?”

<sup>5</sup> Mr. William Beckford, well known as an author and connoisseur in all matters of taste, employed the great revenues he possessed in the early times

of West India prosperity, in building the magnificent residence at Fonthill, which he filled with collections of all that was valuable and rare.

“No fancy enters but what’s rich and rare.”

*Charles Lamb.*

The fall of the stupendous tower, attached to Fonthill, above 300 feet high, run up by Mr. Beckford with injudicious haste, was an event which made a considerable sensation at the period it happened; still more, when a second tower shared a similar fate in 1825.

Mr. Beckford was engaged for many years in assiduously adding to the ornaments and treasures of this new palace. At length, in 1822, the public were suddenly surprised by an announcement from Mr. Christie, that Fonthill, so long locked up from the



and remarkable for fine specimens of eggshell plates with ruby backs, as well as those of every other description. The mazarine blue and crackle were unique.

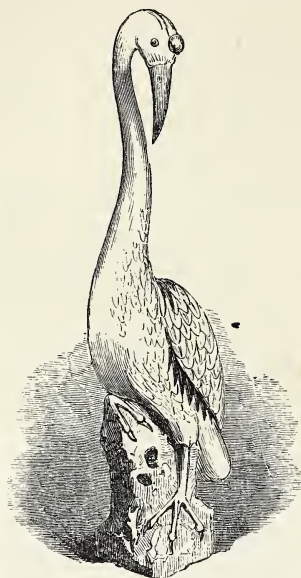


Fig. 145. Stork. Chinese.

Of the Japan no such specimens were ever before offered for sale.<sup>6</sup> They consisted of bowls, plates, &c., and obtained very high prices; small basins selling from four to five guineas each, and plates in the same proportion. Among various lots too numerous to mention, we select, a pair of small eggshell cups and saucers of "the rare yellow ground," which sold for 8*l.* 8*s.*, and another lot, of two pairs, for twelve guineas and a half. The plates with ruby backs sold from three to four guineas each.<sup>7</sup> The lapis lazuli and mazarine specimens, as well as the green enamelled, fetched very high prices. The figure of a stork which is here given (Fig. 145), was among the many rare speci-

mens of the collection. The quantity of cups and saucers was enormous, and it was said that Mr. Beckford possessed a sufficient number for a breakfast-set every day throughout the year, without using any service a second time.

The largest collection of teapots<sup>8</sup> known is that of the late Mrs.

eyes of strangers, was about to be thrown open, in preparation for a sale. Catalogues were issued at a guinea each, and not less than 7200 were sold. The sale, however, did not then take place, as the entire demesne and the abbey, with most of its splendid contents, were sold to Mr. Farquhar for 330,000*l.* The collections, however, consisting of every description of vertu, were disposed of by Mr. Phillips in the following year, and occupied a sale of 37 days.

Mr. Beckford then removed to Bath, where he erected on Lansdown Hill an elegant and lofty tower, which with his residence in the Royal Crescent became the repository of the specimens reserved or bought in at Fonthill, and in fact the

foundation of a fresh museum. His zeal and enthusiasm in collecting, remained undiminished to the latest period of his life, and it may well be questioned whether any individual ever united greater knowledge and taste in all the arts than Mr. Beckford. He died at the advanced age of 84, having, singularly enough, witnessed the dispersion and sale of the collection of his rival and contemporary Horace Walpole.

<sup>6</sup> The auction took place at Bath in November, 1845.

<sup>7</sup> In the Bernal sale the plates with ruby backs sold for 4 guineas and 4*l.* 15*s.*

<sup>8</sup> No specimen of the ceramic art possesses greater variety of form than this useful article. On none has the

Hawes, mother of the late Member for Lambeth. She bequeathed no less than three hundred specimens to her daughter, who has

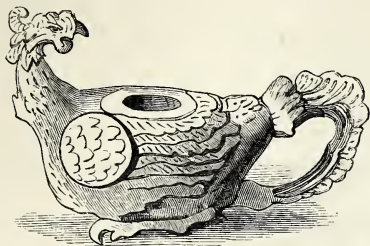


Fig. 146.

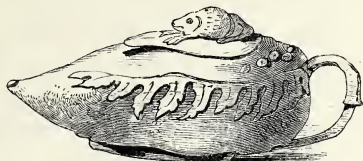


Fig. 147.

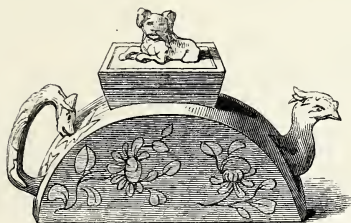


Fig. 148.

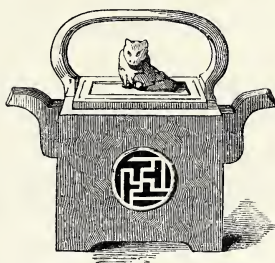


Fig. 149.

Teapots. Japan. (Hawes Coll.)

arranged them in a room appropriated for the purpose. Among them are several formerly belonging to Queen Charlotte. Many are of the old Japan (Figs. 146, 147, 148); one (Fig. 149) with two divisions, and two spouts, for holding both black and green tea. Also several of those singular vessels in the form of teapots, made for keeping water hot, with a small aperture at the bottom to admit the water, having no opening at the top, atmospheric pressure pre-

ingenuity of the potter been more fully exercised, and it is worthy of remark that the first successful production of Böttcher in hard porcelain was a teapot. The so-called Elizabethan teapots (Fig. 106) must be of a later date, for tea was not then known in England; but it is interesting to trace the gradual increase in the size of the teapot, from the diminutive productions of the Elers, in the time of Queen Anne and George I., when tea was sold in apothecaries' shops, to the capacious vessel which supplied Dr. Johnson with "the cup that cheers but not inebriates." Mr. Croker, in a note to his edition of Boswell's 'Life,' mentions a teapot that belonged to Dr.

Johnson which held two quarts; but this sinks into insignificance compared with that in the possession of the late Mrs. Marryat, of Wimbledon, who purchased it at the sale of Mrs. Piozzi's effects at Streatham. This teapot, which claims additional interest as being the one generally used by Dr. Johnson, holds more than three quarts. It is of old Oriental porcelain, painted and gilt. George IV. had a large assemblage of teapots, piled in pyramids, in the Pavilion at Brighton. Mrs. Elizabeth Carter was also a collector of teapots, each of which possessed some traditional interest, independently of its intrinsic merit.

venting the water from running out. These have been copied for the same use in the Rockingham ware.

At Haldon House, the seat of Sir Lawrence Palk, is a fine and large collection of this porcelain, made, according to family record, by General Lawrence, who commanded at the capture of Pondicherry, and resided in India for some years. There are a large number of fine vases, four feet and upwards in height, with enamelled flowers upon white ground, besides a large teapot, equal if not superior in capacity to that of Dr. Johnson.<sup>9</sup>

A collection chiefly of crackle and enamelled ware, made by Mr. Robert Fortune during his botanical researches in various provinces in China, was lately sold at Christie's. A turquoise crackle vase, twelve inches high, sold for 48*l.* 16*s.*; another, eighteen inches, of the same colour, for 131*l.*; and other specimens of crimson, grey, &c., obtained very high prices.

In the collection of the Rev. W. Angerstein, of Northwold Rectory, Norfolk, sold a short time since at Christie's, there was a "set of very fine and rare flat jars, with covers surmounted by kylin, with Chinese landscapes and buildings, and figures in relief, with scroll and flower borders pencilled with gold, 21½ inches high." This is a rare kind, and the lot was purchased for Sir A. de Rothschild for 235 guineas.

A large cistern belonging to the late Mr. Rogers, with figures and flowers in gold upon a blue ground, 24 inches diameter, sold for 50*l.*

Portugal, Spain, and Holland, in consequence of their early intercourse with China, possessed large quantities of Oriental porcelain, from which, indeed, most of the English collections have been supplied; but the earliest specimens extant were those which were introduced overland through Turkey and Italy, before the navigation to India by the Cape of Good Hope was opened.

In conclusion, it may be observed that the taste for collecting Oriental porcelain has been much checked by the numerous imitations of the old ware sent home from China. To this cause, no less than to the caprice of fashion, is owing the preference given by amateurs to old Dresden, Sèvres, and Chelsea, the quantity of which is limited, and its value, consequently, daily increasing; whereas, the Oriental (excepting in some choice varieties) has been much lessened in value by the quantity of fine old specimens brought to light, of which the existence was not even suspected.

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<sup>9</sup> The collection of Haldon House is also rich in specimens of Chelsea and Derby.

## CHAPTER X.

## PORCELAIN. (HARD PASTE. EUROPEAN.)

SAXONY: First European Porcelain made in Dresden — Böttcher's discovery — He is removed to Meissen — Precautions for keeping the process secret — Flourishing state of the manufactory under royal patronage — Description by Jonas Hanway — Calamitous effect of the Seven Years' War — Decay and decline — Present state — Visit of Wedgwood — Count Brühl's Tailor — Lace figures — Honeycomb and Mayflower China — Marks — Fraudulent wares — Collection at the Japan Palace described by Hanway and Klemm — Bernal Collection.

THE principal manufactories of hard paste are in Germany those of Meissen (Dresden), Vienna, Höchst (Mayence), Fürstenburg (Brunswick), Frankenthal (Palatinate), Nymphenburg (Munich), Baden, Ludwigsburg (Wurtemberg), Berlin, Cassel and Fulda (Hesse), and Rudolstadt, Gotha, and many others in Thuringia.

In Russia are those of St. Petersburg and Moscow. In Holland those of Amsterdam and the Hague. There are manufactories also at Copenhagen, and in Switzerland, at Zurich and Nyon. All these establishments, with their branches, will be noticed in the order in which they are here mentioned.

## MEISSEN (SAXONY).

After the general introduction of Chinese porcelain into Europe by the Portuguese, for two centuries chemists endeavoured to imitate it, but could not approach nearer than earthenware. We are indebted to the Saxon Böttcher for the second invention of hard porcelain.

The first European hard porcelain was made at Dresden, and the first European manufactory was established at Meissen,<sup>1</sup> on the Elbe, near Dresden, under the auspices of Augustus II., Elector of Saxony and King of Poland, and continued by his successor, Augustus III.<sup>2</sup>

During the residence of Augustus II. at Dresden, John Frederick Böttcher, an apothecary's assistant at Berlin, being suspected of

<sup>1</sup> The history of this and the other German porcelain manufactories is chiefly taken from Krünig's *Cyclopedia*, article 'Porzellan;' Dr. Klemm's 'Die Königl. Sächsische Porzellan- und Gefässe-Sammlung,' Dresden; Poppe's *Works*; and Schumann's *Lexicon of Saxony*.

<sup>2</sup> For an account of these two princes, see p. 232.



alchemy, fled to Saxony, in order to avoid persecution. Augustus sent for him, and asked him whether he possessed the secret of making gold, and on his steadfast denial (which the Elector did not believe), he placed him under the close superintendence of Tschirnhaus, who was then exerting himself to discover an universal medicine. Working in Tschirnhaus's laboratory in search of the philosopher's stone, Böttcher prepared some crucibles, the contents of which unexpectedly assumed many of the characteristics of Oriental porcelain.

The importance of this discovery was soon perceived by the king, and as Böttcher's operations were too much exposed to observation in Dresden, he was sent to the Castle of Albrechtsburg at Meissen, where he was provided with every comfort and luxury ; but one of the elector's officers was his constant attendant, lest, possessed of so important a secret, he might quit the country. When Charles XII. of Sweden invaded Saxony in 1706, Böttcher, with Tschirnhaus and three workmen, was sent by Augustus under an escort of cavalry to Königstein, where a laboratory was erected for him in the fortress. Although his rooms there were under the strictest scrutiny, his fellow-prisoners formed a plan for escape ; but Böttcher, who was not wanting in prudence, did not scruple to disclose the whole scheme, by which means he obtained the confidence of the commandant and of the court, and was thenceforth subjected to a less rigorous confinement. In 1707 he returned to Dresden, where the king caused a new house and laboratory to be erected for him, and he prosecuted his studies in conjunction with Tschirnhaus. Their researches were long and fatiguing ; nights were passed in their labours ; and it is recorded, as an instance of the cheerful character of Böttcher, that in experiments in the furnace, which lasted three and four days, he not only never quitted his post, but contrived to keep his workmen awake by his gay and lively conversation. In 1708 Tschirnhaus died, but Böttcher continued the works upon a more extended scale. The furnace had been burning for five days and five nights, during which time Böttcher never left his place. It succeeded perfectly. The king was present at the opening. Böttcher caused a seggar,<sup>3</sup> containing a teapot, to be withdrawn from the oven, and thrown into a vessel of cold water. The teapot sustained no injury from the operation, and the king was delighted. Although this was a great advance upon Böttcher's former productions, it was not real

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<sup>3</sup> The cases in which fine porcelain direct action of the fire of the kiln. See is enclosed, to preserve it from the Glossary, 'Kiln.'

porcelain—but only a kind of red stoneware, capable of resisting a high temperature ; and it was not until 1709 that Böttcher at last produced a substance, which, although it bent and cracked in the fire, was white porcelain. Immediately on this discovery, Augustus proceeded to establish the great manufactory at Meissen, of which Böttcher was appointed director in 1710. In 1715 he succeeded in making a fine and perfect porcelain, and he continued the superintendence of the works until his death, which took place in 1719, at the age of thirty-seven, being caused, or at least hastened, by intemperate living.<sup>4</sup>

We are not told what kaolin Böttcher employed in his first essays, but the kaolin of Aue,<sup>5</sup> the basis of Saxon porcelain, was discovered by a singular chance. John Schnorr, one of the richest ironmasters of the Erzgebirge, when riding on horseback near Aue, observed that his horse's feet stuck continually in a soft, white earth, from which the animal could hardly extricate them. The general use of hair-powder at that time made it a considerable object of commerce, and the idea immediately suggested itself to Schnorr that this white earth might be employed as a substitute for wheat flour, which was then used in its composition. He carried a specimen to Carlsfeld, and caused a hair-powder to be prepared, which he sold in great quantities at Dresden, Leipsic, and other places. Böttcher used it among others, but remarking on the unusual weight of the powder, he inquired of his valet whence he had procured it. Having ascertained that it was earthy, he tried it, and to his great joy found that he had at last gained the material necessary for making white porcelain. The kaolin continued to be known in commerce under the name of *Schnorr'sche weisse Erde*. Its exportation was forbidden under the severest penalty ; and it was carried to the manufactory in sealed barrels by persons sworn to secrecy.

Böttcher's discovery soon became the object of the most lively jealousy, and it was equally natural that every means to obtain the secret should be tried by other nations, as it was that the Elector should take every precaution to keep it to himself. Strict injunctions to secrecy were enjoined upon the workmen, not only in regard to strangers, but also towards their comrades ; but notwithstanding this, even before Böttcher's death, one of the foremen had escaped from the manufactory and gone to Vienna, and from that city the secret spread over Germany, and many rival establishments were set on foot.

<sup>4</sup> It is usually stated that Böttcher was ennobled by the King for his discovery, but the documents of the Meissen manu-

factory are silent upon this point.

<sup>5</sup> A territory near Schneeberg, in the Erzgebirge, Saxony.

Although the secret had thus become known, all the manipulatory details of the manufactory at Meissen continued to be concealed with the utmost care. The establishment, in the castle was a complete fortress, the portcullis of which was not raised day or night, no stranger being allowed to enter under any pretence whatever. The precautions used to secure this object were carried to an extent almost ridiculous. Every workman, even the chief inspector, was sworn to silence. This injunction was formally repeated every month to the superior officers employed, while the workmen had constantly before their eyes in large letters fixed up in the workshops, the warning motto of "Be secret until death,"<sup>6</sup> and it was well known that any one divulging the process would be punished with imprisonment for life in the Castle of Königstein. Even the king himself, when he took strangers of distinction to visit the works, was strictly enjoined to secrecy.

At the all-powerful requisition of Napoleon, the king permitted M. Brongniart to inspect the works and furnaces in 1812. Even at this late period it was found necessary to release M. Steineau, the director, from the obligation of his oath, to enable him to explain the processes; and this leave of access was given to M. Brongniart only, his travelling companion not being allowed to accompany him.<sup>7</sup> This exclusive system no longer exists, and all the works are now opened to public inspection.

Böttcher, in his first attempt, produced a red ware (having much the appearance of jasper), which was polished by lapidaries and gilded by goldsmiths. Another sort was covered with a glazing of glittering colours, which gave the vessels the appearance of Chinese lacquered work.<sup>8</sup> The first essays at painting upon the white porcelain were very imperfect, consisting either of a blue colour under the glaze, or being limited to imitations of the Japan and Chinese patterns. The early specimens are thicker and heavier than the later productions. Many delicate colours, such as the grey, green, and yellow grounds, with medallions of Chinese paintings, were afterwards employed.

Höroldt succeeded Böttcher in 1720, when magnificent services, with intricate gilt borders, and medallions with Chinese figures and flowers in colours (Fig. 150), were made for Augustus II.. In 1731 Kändler, a sculptor, who superintended the modelling, introduced wreaths and bouquets of flowers, chandeliers, vases, and animals. His groups of figures are particularly admired. He

<sup>6</sup> Geheim bis ins Grab.

<sup>7</sup> Brongniart, t. ii. p. 577.

<sup>8</sup> See p. 128.







7.—EWER. CHELSEA.



8.—VASE. DRESDEN.

## PLATE IV.

### 7.—EWER. CHELSEA.

Page 230—235. Marryat Collection. Form unusually graceful, and the gilding most judiciously introduced.

### 8.—VASE. DRESDEN.

Page 245. Marryat Collection. Beautifully decorated.



attempted an equestrian statue of Augustus III., of colossal size, but the head of the monarch only was completed, as the works were stopped by the Seven Years' War: the model, in porcelain, at which Kändler worked for four years, is to be seen in the gallery at Dresden.

Then followed exquisitely beautiful paintings, consisting of copies in miniature of the best productions of the Flemish schools, of birds and insects painted by Lindenir; of flowers, animals, and other subjects, done by the first artists, and forming a strong contrast to the Chinese designs of the former period. (Fig. 151, and coloured plate, No. 8.)



Fig. 150. Grotesque Teapot. Dresden. (Marryat Coll.)

Jonas Hanway, the eminent philanthropist and merchant, who, on his return from the Russian factory at St. Petersburg, passed through Dresden on his way to England in 1750, thus writes:—"There are about 700 men employed at Meissen in the manufactory, most of whom have not above ten German crowns a month, and the highest wages are forty, so that the annual expense is not estimated above 80,000 crowns. This manufactory being entirely for the king's account, he sells yearly to the value of 150,000 crowns, and sometimes 200,000 crowns (35,000*l.*), besides the magnificent presents he occasionally makes, and the great quantity he preserves for his own use. They pretend they cannot execute fast enough the commissions which they receive from Asia, as well as from all parts of Europe, and are, consequently, under no necessity of lowering the enormous prices. However, this must be the consequence ere long, if the English and French continue to make such great improvement in this art. It is with great satisfaction that I observe the manufacture of Bow, Chelsea, and Stepney so improved."



Fig. 151. Dresden Vase. (Marryat Coll.)

The period from 1731 to 1756 was the most palmy time of this manufacture. That of the Seven Years' War which followed, was



the most disastrous.<sup>9</sup> Frederick the Great seized upon, and ordered to be sold, prodigious quantities of porcelain, both at Meissen and Dresden. He also forcibly carried away to Berlin, for his own establishment there, the workmen, with the models and moulds of the finest pieces. Meissen was the battle-field between the Austrians and Prussians in 1759, when the manufactory was again plundered, and its archives destroyed.

Peace being restored, the establishment once more attained to some degree of eminence under Dietrich, professor of painting, from Dresden; Lück, a modeller, from Frankenthal; Breicheisen, from Vienna, and the sculptor François Acier, from Paris (Fig. 152). But the monopoly which this manufactory had so long enjoyed was now at an end, and it had to contend with many rival establishments in different parts of Germany.

From this period it was unable to pay its own expenses, and became an annual drain upon the sovereign's privy purse; but when Josias Wedgwood visited it about the year 1790, so convinced was he of its capabilities, if under good management, that he offered

3000*l.* a-year to be allowed to take it entirely upon himself. This offer was refused. It was going on much in the same way, until a short time ago, when the king tired of the expense, ceded it to the finance department. At present the works are carried on to some profit, but chiefly by the production of very inferior articles, and those made at as little expense as possible. Economy in wages and materials is now the great desideratum, and, of course, the specimens produced are very inferior to the former ones. To add to the disadvantages under which the establishment labours, the beds of fine clay in the neighbourhood are almost exhausted, and, in

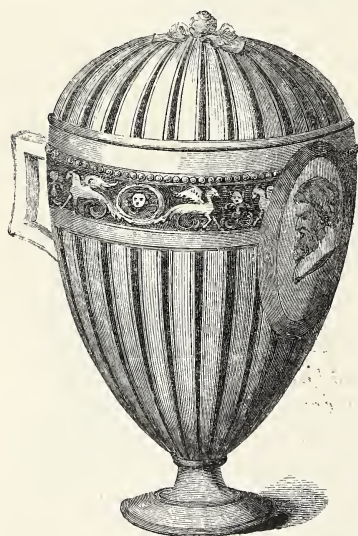


Fig. 152. Vase, with Cameos. Dresden.  
(Marryat Coll.)

consequence, an inferior material, brought from Zittau, is substituted.

<sup>9</sup> When Frederick attacked Dresden in 1745, and Augustus fled, the "Porcelain King" did not neglect to carry

away his china and his pictures, although he left the Electoral archives to the mercy of the conqueror.

Count Brühl, the profligate minister of Augustus III., whose splendid palace and terrace are the great ornament of Dresden, was importuned by his tailor to be allowed to see the manufactory, admission to which, as we have stated, was strictly prohibited. At length he consented, and the tailor upon his entrance was presented with the two last new pieces made, which were, one a grotesque figure, a portrait of himself mounted upon a he-goat, with the shears, and all the other implements of his trade (Fig. 153); and the other, his wife upon a she-goat, with a baby in swaddling clothes (Fig. 154).



Fig. 153. Count Brühl's Tailor. Dresden.  
(Marryat Coll.)

The poor tailor was so annoyed with these caricatures, that he turned back without desiring to see more. These pieces, known as Count Brühl's Tailor and his Wife, are now much sought after, from their historical interest.<sup>1</sup> They were made in 1760 by Kändler. Among the finest productions of this artist, are his allegorical groups of the Senses, of which the Lute-player, representing "Hearing," is one of the best; the Broken Looking-glass, the Marriage à la Mode, the Love-letter, the Child with a Dog, the Little Girl beating her Doll, and various other groups of children, whose expressive countenances show a great study of nature. The Dresden figures have always been much esteemed.



Fig. 154. Tailor's Wife. Dresden.  
(Marryat Coll.)

Among the remarkable productions of Meissen may be noticed a large figure of Augustus of Poland on horseback, and that of the

<sup>1</sup> The Tailor and his Wife, as also the celebrated Dresden groups, known as the Senses and the Seasons, are now made in Staffordshire, and, in conse-

quence of their low price, meet with a ready sale. It is needless to say how inferior they are to the originals.

Empress Maria Theresa, also on horseback, astride, and habited in the uniform of a lieutenant-general.

The candelabras of this porcelain have never been equalled by any others. The taste displayed in the elegance of form in the figures, and the ornamentation generally, is unrivalled.


Clock-cases form also a considerable branch of this manufacture, and the snuff-boxes made here are exquisitely painted. In the Narford Collection there is an unique specimen which was presented by the Meissen manufacturers to Augustus the Strong, painted with views of Dresden, Warsaw, Pilnitz, and Moritzberg, and their Royal Palaces, in the finest style of miniature. The inside is a diapered lozenge pattern, with the cipher A. R. between each lozenge.

The Dresden flowers, the "Lace" figures,<sup>2</sup> the "Honeycomb" and "May-flower" vases, are all of great beauty, and show the skill of the artists employed.

The "Honeycomb" china was copied from a fine Oriental vase, perhaps unique, in the collection in the Japan Palace, at Dresden.

The early porcelain, particularly the plain white, was not marked, though some specimens in imitation of Oriental china bear the Oriental symbols.

The first mark was the letters A R (M. 70), signifying Augustus

 Rex, and was affixed during the reign of Augustus II. to all pieces for royal use. This mark appears to have been continued upon all pieces not intended for sale.

M. 70.




M. 71.

Many pieces, evidently of the period of Augustus III., have the mark K P M, Königlich Porzellan Manufactur (M. 71),



M. 72.

and the author has a tea-service, said to have belonged to Count Brühl, with the mark K P P C (M. 72).

 The caduceus (M. 73) marks the pieces manufactured for sale in the first period. At the same time the well-known electoral swords, crossed (M. 74), were introduced, and these marks occur together; and it is said that the larger and freer the swords are, the older is the piece, but our experience hardly bears out this assertion. Höroldt's period (commencing 1720) is noted by the

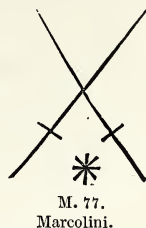
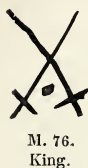
M. 73.



M. 74.

<sup>2</sup> An ingenious method of producing reduced to a liquid by mixing it with gum or sugar, cotton or thread lace, at Sèvres and by English manufacturers. which being consumed in the kiln, It consists in dipping into the clay, leaves a net-work of real porcelain.

swords being smaller, and connected by the handles (M. 75). The King's period (1778), that is, when the manufactory was under the immediate directorship of the King, is indicated by a dot below the swords (M. 76); that of Marcolini (1796) by a star (M. 77). In the late Mr. Ray's collection there was a specimen with the swords in a circle. The Earl of Gosford has a cup and saucer marked with the swords, and also *Dresden* 1739, all in blue. The value of this ware consists in the fashion of the piece and the execution of the paintings, which are generally copies of the productions of the best



Flemish and Dutch masters. The porcelain with the royal mark is the most valuable, in consequence of the best artists having been employed in its finish and decorations.

Since the taste for this china has been again in vogue, the Meissen directors have raked out all the old moulds, and have been buying up specimens of the old figures for re-moulding, but the sharpness and delicacy of the old specimens are not to be found in these revivals.

There occur occasionally fictitious imitations of Dresden china, by German and English<sup>3</sup> manufacturers, who copied the models and affixed the mark, but could not arrive at its excellence in form or colour.

A fraudulent ware has lately been thrown upon the market by dealers purchasing the white pieces sold from the Royal Manufactory, and afterwards painting them superficially, so as to deceive those not aware of the trick. As all articles in the Royal Manufactory that are sold plain or uncoloured have now a line cut in the glaze, over and across the two blue cross swords, this cut or scratch will serve to detect any pieces that have not been painted at the Royal Manufactory. At the same time it must be observed that we often meet with pieces of the highest class of decoration, which have been painted by artists not belonging to the royal establishment, upon the royal white china, and which therefore have this "bend sinister" affixed to them.

The faulty coloured pieces are also so marked at Meissen with one, two, or even three cuts across the swords, according to the measure of their inferiority. When the whole piece is spurious, the

<sup>3</sup> See p. 247, note.



counterfeit may be discovered by the comparative dullness of the painting, and the colour of the ground, which in the spurious is much whiter than the Meissen china, which has a tint of blue: therefore the dealers take care to fill in the ground with colours, and the mark is laid on over the glaze, and not below it as in the genuine Dresden porcelain.

The celebrated collection in the Japan Palace is thus described by Jonas Hanway:—"The next curiosity is the Chinese Palace, so called from the taste of the building, and the intention of furnishing it with porcelain. The palace stands on the Elbe, but is far from being an elegant building, and is situated too near the river. The vaults, or basement story, of this palace, consist of fourteen apartments, filled with Chinese and Dresden porcelain. One would imagine there was a sufficient quantity to stock a whole country, and yet they say, with an air of impertinence, that 100,000 pieces more are wanted to complete the intention of furnishing this single palace, which is not large.

"Perhaps it may be some indulgence to female curiosity at least to be informed concerning this brittle commodity, which has been so passionately sought for by the fair sex. But can this passion be deemed a folly, when we see even mighty princes pride themselves in it? (His Majesty of Prussia sometimes calls his brother of Poland 'the Porcelain King.')

Here are a great number of porcelain figures of dogs, squirrels, monkeys, wolves, bears, leopards, &c., some of them as big as life; also elephants and rhinoceroses of the size of a large dog; a prodigious variety of birds, as cocks, hens, turkeys, peacocks, pheasants, hawks, eagles, besides parrots and other foreign birds, and a curious collection of different flowers. The Apostles, near three feet high, are in white porcelain. There is a representation of the Crucifixion, four or five feet high, with numerous other curious pieces; these last are intended for the Romish chapel, which is to be furnished with these rare materials. A clock is preparing for the gallery in this palace, whose bells are to be also of porcelain. I heard one of them proved, and they are sufficient to form any music, but the hammer must be of wood.

"A superstitious reverence for this extraordinary production has induced his Majesty to preserve some of the first efforts of the porcelain fabric, and other performances, and their several gradations to the perfection the art is now arrived at. Nor is this pious concern confined to his own manufactories; here is a great number of plates and dishes, invaluable in the esteem of those whose ideas are refined above common capacities. But what is most amazingly

wonderful are the china vases, which do not appear to be of any use, nor to be any way extraordinary, except their great size, and yet his Polish Majesty discovered such captivating charms in these inanimate beauties, that he purchased them of the late King of Prussia at the price of a whole regiment of dragoons. The long gallery on the second story had already two marble chimney-pieces, each adorned with near forty very large pieces of porcelain, of birds, beasts, and vases, ranged to the height of about twenty feet, in a most superb taste, the figures being all made so natural, that I could conceive no idea superior in this kind.”<sup>4</sup>

The collection of porcelain in the Japan Palace has been since described by Dr. Gustav Klemm, in his introductory notice to the catalogue published in 1840. His account is as follows:—

“This collection is extremely interesting, as showing the progress of the art from its first infancy to its ultimate perfection. In the room called Böttcher’s Room, there are specimens of the ancient porcelain, executed previously to 1763, made of the clay found at Meissen, red without glaze; the red polished by lapidaries; the red glazed; the iron-grey without polish or glaze; the black glazed, in imitation of the Chinese; the earliest blue and white, in imitation of the Nankin; then the first white porcelain; the same painted with colours; flower vases and groups of Cupids, and other exquisite productions; figures by Kändler; also, by this same artist, two leopards of natural size, a colossal bust of Augustus II., a concert of apes (Fig. 155), sixteen admirable figures, and various others of the same description, dogs (Fig. 156), among which is the favourite light brown dog of the Empress Catherine lying upon a blue cushion. A room is filled with basket figures, after the antique vases in the Chinese style; other rooms are filled with an immense collection of white porcelain figures of Saints and Apostles; amongst the former St. Wenceslaus stands very conspicuous.”



Fig. 155. Ape. Japan Palace, Dresden.



Fig. 156. Dog. Japan Palace, Dresden.

Comparing these two descriptions, the collection appears to have originally occupied nearly the whole of the Japan Palace, whereas

<sup>4</sup> The China and Japan porcelain in the Japan Palace is described p. 232.

now it is confined to the basement story, which shows how much it must have been diminished in quantity since the former period, by the plunder and destruction committed during the Seven Years' War. Besides this, during the distresses of the country, the salaries of public officers were often paid in porcelain, and large quantities were sold to defray the current expenses of the establishment. The Oriental portion appears to have suffered less than the Meissen ware, which is thus rendered incomplete as a collection. It was intended that a specimen of every fine piece made at Meissen should have been placed there as a record of the manufacture, but adverse circumstances prevented this being done. A collection of the porcelain of other European manufactories is now being formed by the exchange of duplicates. Some fine vases of Sèvres were presented by Napoleon, and of Berlin by the King of Prussia ; but funds are wanting, and the Government has given but little assistance to the assiduous exertions of Dr. Klemm, the late Curator, by whom the collection has been very admirably arranged.



Fig. 157. Dresden Candelabrum, 24 in. high.  
(Bernal Coll.)

The Dresden porcelain in the Bernal Collection, though not very remarkable for quality, fetched very high prices. The candelabra and clock-cases were very beautiful. We annex a cut (Fig. 157) of a candelabrum, formed of a female figure bearing scroll branches for five lights, seated upon a pedestal, round which are Cupids supporting shields of arms. The pair was sold for 231*l.* to the Marquis of Bath. A clock-case, in the form of a dome-topped temple, surmounted by two female figures, the sides painted with minute Chinese figures and landscapes, date 1727 (Höroldt's period), was bought for 120*l.* by Sir A. de Rothschild. He also pur-

chased another clock-case, subject a Mastiff and Puppy, for 110*l.* There was also a large and fine collection of snuff-boxes of Dresden and other German manufactures, which realized high prices. A coffee-pot, painted after Watteau, sold for 54*l.* A pair of small

sçeaux for 40*l*. A pair of oviform vases, 95 guineas. Other vases from 42*l*. to 54*l*., and cups and saucers in proportion.

At Mr. Angerstein's sale, a circular box, painted with two nymphs and pastoral subjects on the lid and outside, and within the lid a miniature of a lady and rabbit, mounted in chased gold, sold for 84*l*. A small tea-service, with figures after Watteau, and a coffee-service, both from Mr. Beckford's collection, sold for 24*l*. 10*s*. and 33*l*. A swan of old fabric, 13*l*. 13*s*., and a pheasant, 13*l*. 2*s*. 6*d*. Also a set of three jars and covers, and two beakers, painted in Chinese plants and birds, with the royal initials A. R., 2 ft. 3 in. high, 75*l*.



## CHAPTER XI.

## PORCELAIN. (HARD PASTE—EUROPEAN.)

AUSTRIA: Imperial Manufactory founded at Vienna—Progress under Maria Theresa and Joseph II.—Present state—Description of the Ware—Specimens—Mark. HÖCHST (Mayence): Established under Ringler—Progress, decline, and abandonment—Ware—Marks—Manufactory at Keltersbach. BRUNSWICK: Manufactory established at Fürstenburg by Duke Charles—Progress and present state—Description of Ware—Mark. BAVARIA: Manufactory established at Frankenthal by Charles Theodore, Elector Palatine—Progress and final abandonment—Ware—Marks—Maximilian III., Elector of Bavaria, establishes manufactory at Nymphenburg—Progress and present state—Ware—Mark. BADEN: Establishment and destruction of manufactory—Mark—Palace of La Favorite. WURTEMBERG: Establishment at Ludwigsburg—Progress and present state—Ware—Marks. HESSE (Cassel):—Supposed site of manufactory—Fulda—St. Boniface—Manufactory established by the Prince Abbot—Progress and abandonment—Ware—Marks. PRUSSIA: Frederick the Great establishes manufactory at Berlin—Progress and present state—Ware—Marks. THURINGIA: Albert, Duke of Coburg, establishes manufactories at Rudolstadt, Gotha, &c.—Ware—Marks. RUSSIA: Manufactory established at St. Petersburg by Empress Elizabeth—Progress and present state—Ware—Mark. HOLLAND: Manufactories established during the Seven Years' War at Amstel and the Hague—Progress and abandonment—Wares—Marks. DENMARK: Manufactory at Copenhagen—Nelson—Progress and present state—Ware—Marks. SWITZERLAND: Manufactory established at Zurich—Progress and abandonment—Ware—Mark—Nions or Nyons—Unknown Marks.

THE porcelain manufactory at Vienna was commenced in the year 1720, by a foreman named Stöbzel,<sup>1</sup> who escaped from Meissen, and was received at Vienna with open arms. Claude du Pasquier, having obtained from the Emperor Charles VI. an exclusive privilege for twenty-five years, established, with the assistance of Stöbzel, a manufactory. This, which was a private undertaking, was not at first carried on with much success, and during the war it continued to decline. It was only after the year 1744, when it became the property of Maria Theresa, that it rose to any degree of prosperity. Under her patronage and that of the Emperor Joseph, large sums were expended upon its improvement, and it then became one of

<sup>1</sup> In consequence of there being some difference in the mode of preparing the materials, a doubt has been thrown upon the assertion, that this manufactory was established by a runaway workman from Meissen.

the most flourishing establishments in Europe. In 1785, under the direction of the Baron de Sorgenthal, it had thirty-five furnaces in operation, and employed five hundred workmen. It has, however, been since sold, and is now again a private speculation.

The Vienna porcelain is thicker than the Dresden, and the glazing inclines rather to gray. It is principally distinguished by the fineness and taste of its raised and gilded work. The modern Vienna porcelain is remarkable for the application, in relief, of solid platina and gold. The fabric has its largest sale in Turkey, for which country it furnishes large quantities of the little cups used, with an outer cup of gilded metal, by the Turks for coffee. Perhaps this circumstance serves to keep up the old style of form and painting to suit the Oriental taste. The ware is also sent in great quantities to Italy and Russia.

A *déjeûner* service of this porcelain, painted en grisaille, with representations of the battles between the Austrians and the Turks (stated to have been a present to Lady Catherine Walpole from Count Dahn), was sold at Strawberry Hill, and is in the collection of the author. The clay is not of fine quality, being of the earliest period of the manufacture. The later specimens, however, are much finer, and many of them are exquisitely painted.

The mark of the Imperial fabric is a shield (M. 78) bearing the arms of Austria.<sup>2</sup> The porcelain made previously to 1744 does not bear any mark.



M. 78.

Two manufactories have been recently established in Bohemia, both near each other; one at Carlsbad,<sup>3</sup> the other at Elbogen.

<sup>2</sup> Argent, a fess gules.

<sup>3</sup> "In the enumeration of porcelain manufactories of the Austrian Empire, mention is made only of two manufactories, those of Elbogen and Carlsbad, though a considerable number of establishments have been erected in it during the course of the last forty years. The larger ones of these are at Schlaggenwald, Klösterle, Prague, Gieshübl, Altrohan, Budweis, Chodan, Milan. The oldest of all the Austrian manufactories is that at Schlaggenwald, the owner of which, George Lippert (in the year 1842), gained great merit by perfecting this industry in the state. Of course, in this statement the Imperial Manufactory at Vienna has not been mentioned, as it is considered as an institution of art. No manufactory is known

in this part of the country under the name of Carlsbad; but abroad the fabric at Pirkenhammer is so denoted: the same was founded in the year 1802 by Frederic Hölke and J. G. List, of Budstedt, in Saxony. There were, however, too many difficulties to contend with, for them to be enabled, during their direction of sixteen years, to raise it above a very moderate standard, until it was bought in 1818 by the present owner, Christian Fischer of Erfurt, who improved it so much, after having overcome extraordinary obstacles, that since the year 1828 it ranks as the first in Austria. The mark of the manufactory is stamped under the glazing, and consists of the letters C. F. The recent discovery of a large deposit of kaolin, situated to the south-west of Carlsbad,

The Carlsbad marks are S. and F. and R. ; that of Elbogen, an arm holding a sword.

The imitation specimens of the ancient Saxon vases from the porcelain factory of M. Fischer, of Herend, in Hungary, in the Exhibition of 1851, attracted great admiration. It is the first and sole establishment in that kingdom.

#### HÖCHST (MAYENCE).

During the Electorate of John Frederic Charles, Archbishop of Mayence, a merchant of Frankfort-on-the-Main, named Gelz, who had a celebrated pottery establishment in the neighbouring village of Höchst on the Nidda, in the territory of Mayence, was induced by one of his workmen named Bengraf, to try the experiment of changing it into a porcelain manufactory. For some time the attempt was unsuccessful ; but having induced a workman of the Vienna manufactory, named Ringler, to join him, he at length, in 1740, succeeded in making good porcelain.

This manufactory continued to thrive under Ringler's management, but he being fond of wine, his fellow-workmen took an opportunity of making him intoxicated, and while he was in a state of stupefaction, got possession and took copies of his papers relating to the manufacture of porcelain, which he always carried about with him. In this manner the Höchst workmen became possessed of the secret, and then offered their fraudulently acquired skill to rich and enterprising persons, for the establishment of porcelain manufactories in other districts.

Ringler has the merit of having raised himself from a common potter to an "*Arcanist*," as the Germans term one who is the sole depositary of an important secret ; and although the extension of this valuable discovery was sorely against his will, he must be regarded as the founder of most of the German manufactories. Besides these, the manufactories of Switzerland, as well as those on the Lower Rhine, and of Cassel, are indebted to Ringler's workmen for their origin, and even that of Berlin emanated from Höchst.

Emmerick Joseph, the next Elector of Mayence, made the porcelain manufactory at Höchst a State establishment. He appointed a superintendent, director, and inspector to conduct it, obtained the

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occasioned great rejoicing ; and the discovery of several layers of brown coal of excellent quality is likewise a very happy event for this industry, which is already occasioning the erection of

several porcelain manufactories in the environs of Carlsbad.

(Signed) "LUDWIG MIEG,

"Superintendent of the  
Porcelain fabric at Pirkenshammer."

services of the celebrated modeller, Melchior, and provided funds for its expenses upon a liberal scale. In consequence of this, the productions of this period are of the highest reputation.

A considerable change took place in the correctness of the designs after Melchior left the manufactory. From that time the forms ceased to be good, and under the less skilful direction of Ries, who succeeded him, the so-called "thickhead" period commenced. All the figures from that time have disproportionately large heads, and are, therefore, of much less value than the manufactures produced under the superintendence of Melchior.

Great secrecy was observed in the composition of the paste, the clay being brought from Limoges. This was also the case with regard to the painting, so that the composition of the beautiful violet-red colour, for which this china is celebrated, perished with one of the porcelain painters.

This porcelain partakes of the beauty and excellence of the Dresden manufacture. The small groups of figures are remarkable for their spirit and elegance. They are much admired, and are become very scarce and valuable.

Reisbach,<sup>3</sup> who visited Höchst in 1780, gives the following account of the state of the manufactory :—

"I visited the china manufactory. It is not hitherto in very brilliant circumstances. It is divided into shares, the possessors of which are not men calculated to do what is best for the whole. They are, however, hard at work upon plans to improve it. Among other people engaged in it, I visited Mr. Melchior, who is certainly one of the greatest statuarys now existing, and has an unspeakable love for his art. There are but few great works of his, though what he has done in this way is inimitable; but he is without a rival in small models, and it is to his labours that this porcelain manufacture owes its celebrity."

Reisbach further states that, Höchst being under the territorial jurisdiction of the Archbishopric of Mayence, the manufacturers sent their goods to Mayence for sale, in order to avoid the heavy duties imposed at Frankfort. From Mayence being the entrepôt for the sale of this porcelain, it became to be generally known by the designation of Mainz or Mayence porcelain, though manufactured at Höchst.

On the invasion of the French, under General Custine, in 1794, the establishment was ruined, and the whole stock of materials was sold by public auction at Mayence in that year.

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<sup>3</sup> Travels in Europe, Pinkerton's Collection.



The productions of this fabric are all marked with the wheel (M. 79) with or without the crown (M. 60, p. 116). The marks vary in colour according, it is said, to the quality of the piece, and are divided into three different classes. On the first and finest kind it is in gold; on the second in red; and on the third in blue; but as the figures of the third class often equal, and sometimes surpass, those of the first in artistic beauty, this classification may be presumed to have reference only to the quality of the clay. Sometimes the mark is white, impressed in the clay.



M. 79.

The letter M is engraved at the bottom of many of Melchior's productions. They are rare, and sell at very high prices.

The original manufactory has long ceased to exist, but a Mr. Dahl, who has lately established one in the vicinity, has affixed the Höchst mark to his fabric of pottery, with the addition of a D.

#### KELTERSBAACH.

The manufactory of Keltersbach in Hesse Darmstadt, not far from Höchst, on the opposite bank of the Main, was established by a Saxon named Busch, during the Seven Years' War. It went on well for a time, but, passing into the hands of the Court, was injured by a frequent change of directors, and at last sunk into a mere fayence manufactory.

#### FÜRSTENBURG (BRUNSWICK).

The discovery of the art of producing porcelain, which had been carried from Meissen to Vienna and Höchst, caused a general sensation throughout Germany. Charles, Duke of Brunswick,<sup>5</sup> felt extremely anxious to possess an establishment of this kind in his own States, and succeeded in engaging one of the Höchst workmen, Bengraf, to come over to superintend the erection of a furnace.

But while Bengraf was preparing to leave Höchst, Gelz, his master, received intimation of his design, and Bengraf was ordered by an electoral commission, before his departure for Brunswick, to communicate the knowledge which he alone possessed, to Gelz. His repeated refusals caused him to be placed under strict arrest, and to be kept without food till he should give up the secret, which having at length done, he was released, and having arrived at Fürstenburg, established in 1750 the porcelain manufactory known by that name. It was scarcely organised when Bengraf died, and, had it not been for Baron Von Lang, it must have been given up;

<sup>5</sup> Succeeded 1735.

but he, having some knowledge of chemistry, undertook the direction of the works with success.

The ware made at Fürstenburg is very similar to that of Dresden, though not equal in the quality of its material, nor in the beauty of its painting. Fürstenburg has, however, produced fine vases, groups, and busts.

A colour-grinder, named Von Metul, escaped from Fürstenburg with two workmen, and attempted to establish a manufactory at Neuhaus, near Paderborn, but they were discovered and brought back. Subsequently, a flower-painter, Zieseler, escaped to Höxter, a considerable town not far from Fürstenburg, belonging to the Prince Abbot of Corbey, and began to manufacture porcelain, but did not succeed. Shortly afterwards, a certain Paul Becker, who had been travelling on speculation with his secret through France, Netherlands, and Holland, came to Höxter, and produced some good porcelain. This, however, was no sooner known, than the Duke of Brunswick offered him a pension, on condition of his giving up porcelain-making, and retiring for the rest of his days into Brunswick. He accepted the offer; and the manufactory at Höxter, after it had produced one firing, came to nothing.

The Fürstenburg manufactory, which has been carried on from its commencement by the government, does not exceed at present 5000*l.* annually in the value of its produce, which consists chiefly of household utensils, with few fancy or ornamental articles. Five small figures of boys, representing the Sciences, in “Brunswick porcelain,” presented by Lord Beauchamp, were sold at Strawberry Hill for 2*l.* 2*s.*



The mark is the letter F (M. 80 and 81).

M. 80.

M. 81.

#### FRANKENTHAL (PALATINATE, NOW BAVARIA).

The porcelain manufactured in the Palatinate originated with Ringler, who, when he found that his papers had been copied, and his secret made known, quitted Höchst in disgust, and went to Frankenthal, a town between Worms and Spire, where he offered his services to a merchant named Hanüing, who possessed a good pottery, which in 1755 he converted into a porcelain manufactory, and under Ringler's directions and instruction succeeded in making good porcelain until his death in 1761.

On Hanüing's death, the porcelain manufactory, going to decay, was purchased by the Elector Palatine, Charles Theodore,<sup>6</sup> a zealous promoter of the arts, and was by his patronage raised to the emi-

<sup>6</sup> Elector Palatine, 1748; Elector of Bavaria, 1778.

nence which it long maintained. He employed about sixty workmen, among whom were accomplished modellers and painters, who had travelled at his expense in foreign countries to acquire knowledge in their art. When this prince became Elector of Bavaria, the manufactory, losing his immediate superintendence, greatly declined.

During the French Revolutionary War it was reduced to so low an ebb, as to be carried on in an old barrack, until in 1800 the stock and utensils were sold to a Mr. Von Recum, who took them and the workmen to Greinstadt, where he established a manufactory which still exists, and at present belongs to a person of the name of Franz Bartolo, whose mark is F. B.

The Frankenthal mark of the early period under Hanüing, was a lion rampant, the crest of the Palatinate (M. 82 and 83). M. 84 is the monogram of Joseph Adam Hanüing, and is often found together with the lion.



M. 82.



M. 83.



M. 84.

The mark of the second period, when it became a government establishment, was the initials of Charles Theodore under the electoral crown (M. 85).



M. 85.

That of the third period, when the Palatinate was annexed to Bavaria,<sup>7</sup> was the arms of Bavaria (M. 89) on a shield almost round.

The best workmen, also, were accustomed to place their own initials under the mark.

Hanüing likewise established porcelain manufactories in his native town of Strasburg, and also at Hagenau (Dept. of the Lower Rhine); but from the arbitrary restrictions then imposed in favour of the Parisian fabrics, and the wars which devastated that country, they were abandoned.



M. 86.

It was, also, through Hanüing and his sons that hard porcelain was made at Sèvres (*see* Chap. XIII.) M. 86 is that of Philip Hanüing. M. 87 and 88 are Frankenthal marks.



M. 87.



M. 88.

<sup>7</sup> In 1799 this manufactory was transferred to Nymphenburg, but the same mark was retained.

## NYMPHENBURG (BAVARIA).

The Bavarian porcelain manufactory dates its origin from 1747, when, under the orders of the Elector Maximilian Joseph, Count Hainshausen established a manufactory at Neudech on the Au, where experiments were made to produce porcelain by a potter named Niedermeyer and a burner called Lippich. Count Hainshausen sent for Ringler, who, in 1756, organised the establishment, and, during the few years he remained there, it was successfully carried on.

In 1758, the manufactory was transferred to the palace of Nymphenburg, a few miles from Munich, where it was continued and supported by Maximilian's successor, Charles Theodore. Reisbach, however, who visited it in 1780, states: "There is a china manufactory here, but it seems fallen to decay. They applied themselves to manufacture porcelain, which could only be managed by artificial means, of which the most honourable was a small lottery; at the same time the country is in unspeakable want of many necessaries."

On the death of Charles Theodore in 1799, the Palatine manufactory at Frankenthal was discontinued, and part of the workmen who had been employed there were transferred to Nymphenburg, which is still in activity as a royal manufactory, and well supported.

The colours and gilding of this porcelain are excellent. The landscapes, painted by Heintzmann, and the figures copied from the best pictures in the gallery at Munich by Adler, are very superior



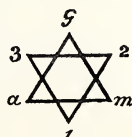
M. 89.



M. 91.

to any other of the paintings of this manufactory.

The marks of this manufactory are two, the one a shield fusilly, the arms of Bavaria (M. 89); the other, two triangles interlaced (M. 90), an ancient mystic device used especially by the Freemasons, the triangles being surrounded by the numerals and letters *g a m*. M. 91 is also a Bavarian mark.



M. 90.

A manufactory has been lately established by Schwerdtner, at Ratisbon.

## BADEN.

A porcelain manufactory, undertaken by the widow Sperl, at Baden, in 1753, under the patronage of the reigning Margrave, was carried on with considerable success by the aid of workmen from Höchst, until the year 1778. But having become the property of a man of the name of Pfalzer, who was in debt, it was obliged to be sold, when a tanner named Meyer bought it, and



at a later period got permission to make an inn of the building, and as such it exists at present under the name of the "Grün Winckel."



M. 92.

The Baden porcelain partakes of the general character of that made in the Palatinate.

A mark representing the blade of an axe (M. 92) is supposed to be the mark affixed to this porcelain.

#### LUDWIGSBURG (WURTEMBERG).

Under the auspices of Charles Eugene, the reigning Duke, Ringler established the porcelain manufactory at Ludwigsburg in 1758, and was appointed director of the establishment. But the situation had been injudiciously chosen; the clay having to be conveyed from France and the fuel from a great distance, it proved a very expensive and losing speculation. It was not, however, finally abandoned till 1824.

This manufactory was celebrated for the excellence and beauty of its productions, and particularly for the very fine paintings on vases, as well as upon dinner and other services. The groups of figures were also excellently modelled.

This porcelain, from its mark, (the double C), has often been called Kronenburg Porcelain. This may have arisen from the place of its manufacture being equally known by the name of Ludwigsburg (Louis-town), and of Kronenburg (Crown-town). It had its greatest sale in Holland.



M. 93.

The first mark was a C, in cypher, with or without a ducal coronet (M. 93, M. 94, M. 95).



M. 94.



M. 95.

In 1806 it was changed to the letters T. R., and in 1818 to the letters W. R., both under the ducal coronet.



M. 96.

We also find on this porcelain the arms of Wurtemberg (M. 96), and M. 97 occurs on a set of Kronenburg plates, one piece of which has



M. 97.

#### BERLIN.

The earliest attempt at a porcelain manufactory in Berlin was made in 1751, by a merchant of the name of William Gaspar Wegeley, who had obtained the secret from some of the Höchst workmen, who were in possession of copies of Ringler's papers. The manufactory does not appear to have remunerated its first projector, as he entirely abandoned it. He was succeeded, in 1761, by John Ernest Gottskowski, celebrated as a banker during the Seven Years' War, who brought it to greater perfection; and the war

having much depressed the Meissen manufactory, the Berlin productions soon found purchasers.

When Frederick the Great occupied Dresden in the Seven Years' War, he perceived the importance of the porcelain manufactory. He sent large masses of the clay to Berlin, and also caused a portion of the collection to be transferred thither, and commanded that many of the best modellers and painters of Meissen<sup>8</sup> should be removed to Berlin for the formation of a royal manufactory in that city, and employed the most skilful chemists in the composition of the paste. At the close of the war Frederick purchased the then existing establishment at Berlin, enlarged it, and supported it so well that seven hundred men were constantly employed there. The Seven Years' War had so much injured the manufactory at Meissen, that the productions of Berlin came very soon into repute. The manufacture yielded the King 200,000 crowns annually,<sup>9</sup> besides the magnificent presents which he occasionally made, and the large quantity reserved for the use of the Court and the household.

The Berlin manufacture stands second only to Dresden in point of form and painting.

The mark affixed during the time that the fabric was in the hands of Wegeley and Gottskowski was a W (M. 98),



two strokes of the letter shorter than the others.

When the manufactory became a royal establishment, the mark adopted was a sceptre (M. 99), on painted and gilded porcelain, in brown; on white, in blue.



Since 1833 the marks have been, on painted and gilded porcelain, the sceptre, eagle, and imperial globe, in brown; on the white porcelain, the sceptre and the letters K P M (Königlich Porzellan Manu-



factur)<sup>1</sup> in blue. (M. 100.)

M. 100.

<sup>8</sup> Among these were Meyer, Klipsel, and Böhme. Wraxall thus writes on this forcible removal of the Saxon artists: "There are acts imputable to Frederick over which no casuistry can throw a gloss. Neither the laws of nations, nor those of modern war, allow of transporting the male and female manufacturers of a conquered state into the dominions of the invader. This infraction of justice was nevertheless committed at Meissen, in Saxony, famous for the manufacture of porcelain, so generally admired under the name of Dresden china. All the best artists were forcibly sent to Berlin, and there compelled to continue their

labours for the benefit of a sovereign the inveterate enemy of their country. They and their descendants, or their scholars, who are still here, have become the involuntary denizens of another soil, the subjects of Frederick II."—*Memoirs of the Court of Berlin, 1777-79*, vol. i. p. 212.

Our readers will also recollect Miss Edgeworth's tale of 'The Prussian Vase.'

<sup>9</sup> Frederick II. would not allow the Jews to marry until they had purchased a service of porcelain from the Royal Manufactory.

<sup>1</sup> His present Majesty takes great interest in this royal establishment, which

Another royal manufactory, two miles from Berlin, was founded in 1790, of which the mark up to 1830 was an eagle burnt in colour in the bottom, and since that period impressed in white.

Berlin is now celebrated for the manufacture of lithophanes, or transparent pictures, in white porcelain; and at Charlottenburg is made the argillaceous porcelain called by the French "*Porcelaine de Santé*," or *Hygiocérame*.<sup>2</sup> The biscuit figures are also very excellent.

A costly service, each piece exquisitely painted, and the battles and subjects represented all different, was presented to the Duke of Wellington by the King of Prussia in 1816, and is considered the finest in England.

#### CASSEL (HESSE).

Though a porcelain manufactory is stated to have been established at Cassel by one of Ringler's workmen about 1763,<sup>3</sup> no record of its existence has been found in the public archives. It is certain, however, that this city was celebrated for its porcelain, which, if not the product of the place itself, was probably that of the neighbouring manufactories of Fulda<sup>4</sup> and the district of Thuringia. At all events, from its being an entrepôt for the ware, Cassel, like Mayence, gave its name to a large quantity of porcelain.<sup>5</sup>

#### FULDA (HESSE).

About the period of the Seven Years' War, when the principal German porcelain manufactories were in a state of great depression, and before the alienation to Bavaria of the district of *Höhe Rhön*, which produces the fine clay, Arnandus, the Prince Bishop of Fulda, established a porcelain manufactory in that city. This establishment soon rose into great celebrity, being carried on under the Bishop's direction in a building adjoining the Episcopal Palace, and able artists were procured from other states to decorate the porcelain, which was brought to great perfection, both as regards

is admirably conducted. Under his superintendence, the celebrated highly finished paintings were executed, which, unfortunately, brought blindness upon many of the best artists. M. Frick is the present director.

<sup>2</sup> See GLOSSARY, '*Lithophane*,' and '*Hygiocérame*.'

<sup>3</sup> Krünig's *Cyclopedia*, article '*Porzellan*.'

<sup>4</sup> Fulda, the residence and burial-place of the English Winifred, or St. Boniface, the apostle of the Germans, was not raised to the rank of an episcopal city until 1752, but had been previously governed by its own Prince Abbots.

<sup>5</sup> Horace Walpole mentions "two figures and five single Cupids of *Hesse* and Brunswick porcelain, presents from Lord Beauchamp."

the goodness of the material and external decoration of the pieces, being generally of a very quaint style, such as the coffee-pot (Fig. 158). The products of this manufactory consisted of figures, medallions, and other fine articles, but principally of mugs, tea and dinner services for the use of the Bishop and his establishment. The expenses, which were great, were defrayed from the episcopal funds. The fuel used was very expensive, being composed solely of the best beechwood, the cutting of which greatly injured the forests. Notwithstanding these drawbacks, the undertaking would have answered very well, had not every one of the church dignitaries residing there, as well as their numerous relations, made free to take out of the manufactory the most beautiful and elaborately wrought objects, without ever thinking of paying for them.



Fig. 158. Coffee-pot. Fulda. (Marryat Coll.)

These causes induced the Prince Bishop Henrich von Buttlar to discontinue the manufactory; and in 1780 the moulds and all the utensils were sold by auction, and a short time ago the building itself, being in a ruinous state, was pulled down.



M. 101.

Two marks were affixed to this porcelain, viz.:—  
FF. (M. 101), signifying Fürstlich Fuldäisch

(belonging to the Prince of Fulda), often surmounted by a prince's crown; and a cross, the arms of Fulda (M. 102): the latter chiefly upon groups of figures.



M. 102.

### THURINGIA.

It is a very remarkable fact that the porcelain manufactures of Thuringia<sup>6</sup> appear to have originated in this country, and not to

<sup>6</sup> The ancient kingdom of Thuringia extended from the Elbe to the Danube. In 1128, Thuringia was erected into a Landgraviate, which comprised part of the modern divisions of Prussian Saxony, Schwarzburg, Hesse Cassel, Saxe Gotha,

Saxe Meiningen, Saxe Weimar, Saxe Coburg, Saxe Altenburg, &c. The name is still preserved in the Thüringerwald, which extends over 3400 English miles.



have been, like all the others above mentioned, introduced from Meissen, Vienna, or Höchst. It was at Rudolstadt, near Jena, that first arose the great branch, from which emanated all the porcelain manufactories of Thuringia. In 1758 an old woman brought some sand for sale to the house of the chemist Macheleid. His son, a student of Jena, made some experiments with it by which he obtained a substance similar to porcelain. Repeated experiments produced the most happy results, so that the following year young Macheleid was able to lay before the Prince of Schwarzburg the most satisfactory proofs, and he obtained permission to establish a manufactory at Sitzerode, which so far succeeded that it employed four workmen. It was then transferred to Volkstadt, and afterwards farmed by a merchant named Nonne, from Erfurt, who enlarged and

**R** improved the works, which, in 1795, employed above one hundred and twenty workmen. The mark of Rudolstadt is M. 103. an R (M. 103.)

Macheleid's discovery, and the abundance of fuel in the Thuringian forests, where there already existed many pottery establishments, led to the establishment of several porcelain manufactories in this region. We enumerate them according to the date of their foundation.

Wallendorf, in Saxe Coburg, which was established by Greiner and Haman in 1762, was early celebrated for its fine products. It furnishes especially Turkish ware, that is, small round cups variously **W** painted and strongly gilt. At present pipe-bowls are chiefly M. 104. manufactured. The mark is M. 104.

Limbach, in Saxe Meiningen, was the next manufactory that arose in the Thuringian forests, under the direction of Gotthelf Greiner. The Duke Anthony Ulrich made a grant to the manufactory, and promised that Government should give him the necessary supply of wood; but Greiner's commissions for porcelain were so numerous that, unable to extend his works at Limbach, he purchased the porcelain manufactory at Grosbreitenbach, in Rudolstadt, and also that of Kloster Veilsdorf. The mark of his three manufactories



M. 105.

M. 106.

is the trefoil (M. 105 and 106). Greiner died in 1797, and left the works to his five sons, by whom they were carried on. The manufactory at Rudolstadt still exists, but makes only common blue-and-white ware; and the Limbach and Veilsdorf establishments

are chiefly confined to the manufacture of pipe-bowls, in which they excel.

The marks of Limbach are M. 107 and 108, and probably M. 109; those of Veilsdorf M. 110, 111, 112, and 113, in addition to which the German Cyclopædia gives a perpendicular line in blue (M. 114). The same authority assigns to Ilmenau, Breitenbach, and Limbach, a double L, and M. 115 and 116.



M. 107.



M. 108.



M. 109.



M. 115.



M. 116.



M. 110.



M. 111.



M. 112.



M. 113.



M. 114.

A manufactory was founded at Gotha in 1780, by Rothenberg, which, as well as that of Hildburghaus, is supposed to have been a branch from the manufactory at Berlin. This establishment was afterwards carried on by Henneberg, by whose name the fabric is known. The best collection of this porcelain is at Teiffurt, a hunting-seat of the Duke of Saxe

Weimar. The mark was M. 117, and also, according to the German Cyclopædia, a Roman R (M. 118).



In 1845 there was no mark affixed. Establishments also existed at Anspach (Brüchberg), at



M. 117. M. 118.



M. 123.



M. 119.



M. 120.



M. 121.



M. 122.

Ilmenau, at Breitenbach, and Gera. The ware of the latter is white, prettily painted with blue or red flowers. We give the marks of Anspach (M. 119,



M. 124.

120, 121, 122), although we are uncertain whether they belong to Anspach in Thuringia or the former Margraviate in Bavaria. Also those of Gera (M. 123), and of Arnstadt in Gotha (M. 124).<sup>7</sup>

## RUSSIA.

The Government of Russia at an early period tried to obtain the secret of the porcelain manufacture, the close alliance subsisting between Peter the Great and Augustus of Saxony having given the former an opportunity of appreciating its importance. But Peter's constant wars did not allow any progress to be made in establishing the contemplated manufactory.

<sup>7</sup> We are indebted to Mr. Octavius Morgan, M.P., for the marks numbered 91, 96, 110, 111, 112, 119, 122, and 139, which are from specimens in his extensive collection.

The Royal Dispensary at Moscow,—a superb building, and one of the greatest monuments of the city,—founded by that monarch in 1707, is described by Motley,<sup>8</sup> as “being decorated with a great number of syrup-pots and others, made of china, with his Czarish Majesty’s arms enamelled upon them.” These pieces were either Oriental porcelain or Dutch delft painted to order, as no porcelain was produced in Europe at that early period.

Elizabeth having succeeded to the imperial crown, founded, in 1756, a manufactory near St. Petersburg, which has continued to the present period to make very good porcelain, the materials for which are drawn from the Russian dominions.

Catherine II. patronised the porcelain establishment founded by Elizabeth, and in the year 1786 enlarged it considerably. In 1825, two workmen from Sèvres came over to direct the fabric; since which time the manufactory has employed two hundred workmen, and is scarcely inferior in its productions to that of any other European nation. The paste is very hard, and of a blueish cast.

Excepting the modellers, and some of the painters, all the artists are now native. The form and workmanship are very good, but



M. 125.

the prices are too high for any purchasers but the Court.

The mark in the time of Catherine II. was the Russian E with a double stroke through it for Ekaterina (M. 125). On the authority of the late



M. 126.

Mr. Bandinel we give three perpendicular lines (M. 126) as that of St. Petersburg. M. 127 is that of the productions of the same manufactory of a



M. 127.



M. 128.

later date. Mr. Bandinel had a cup and saucer with this monogram (M. 128), the mark of the manufactory at Moscow of A. Papove.

An establishment was also formed at Twer, near Moscow, by Garnier, in 1756, which has produced figures in peasant costume with good expression, of fine execution but of coarse material.



M. 129.

M. 129 is that of a manufactory at Korsec in Volhynia. We have seen it upon cups and saucers.

#### HOLLAND.

During the Seven Years’ War, in which the Dutch availed themselves of their position as neutrals to carry on a profitable com-

<sup>8</sup> Life of Peter the Great. London, 1739.

merce between the belligerent powers, porcelain manufactories were established in consequence of the ruined state of those in Germany.

A Count von Grosfield formed one on the Amstel, near Amsterdam, having brought over workmen from Saxony, and succeeded in making a porcelain celebrated for its fineness and beauty. But after the cessation of hostilities, the revival of the German manufactures, and the greater cheapness of Oriental porcelain owing to the large imports, led to the failure of the enterprise, and to the total ruin of the Count. Everything belonging to the establishment was sold by public auction at the close of the last century, and the build-

ings were afterwards demolished.

**A** The mark of Am-  
M. 130. stel is either a capital A (M. 130), *Amstel*, or some abbreviation of that name.

The letters M O L (M.  
131), also  
**M. L** found upon  
the produc-  
tions of this  
\* manufactory,  
M. 131. stand for "Manufactur oude  
Loosdrecht."

At the Hague, Lynker, a German, established, in 1778, a porcelain manufactory on the Canal which was afterwards transferred to the "Nieuwe Mol" street. The quality was excellent. The political events of the period from 1785 to 1793 brought to a standstill this branch of industry, which also laboured under the disadvantage of being restricted to home consumption, the importation into other states, which had their own manufactories, being prohibited. This ware, as well as that of Amstel, has the general characteristics of the German porcelain; the clay is fine, and the paintings, particularly on the Hague porcelain, are well executed (Fig. 159).

The mark of the Hague porcelain is a stork standing upon one leg, with a fish in its mouth—blue (M. 132).

At Arnheim on the Rhine, the ancient residence of the Dukes of



Fig. 159. Vase. Hague. (Marryat Coll.)



M. 132.



Guelderland, an establishment also existed in the last century, but it shared the same fate as the preceding.

#### DENMARK (COPENHAGEN).

The porcelain manufactory at Copenhagen was commenced in the year 1772,<sup>9</sup> by a Minister of Justice of the name of Müller; the capital was created by shares; but in 1775, the parties interested, finding it did not answer, applied for assistance to the Government, which thereupon took it into their own hands, paying the shareholders at par. It has since been continued as a Government establishment, but has never paid its expenses; the annual deficit, in some years, amounting to from 10,000 to 15,000 rix dollars (4s. 6d. each). At present, however, the annual loss does not exceed 6000 rix dollars.

Müller, who carried on the works until 1802, made figures, but this branch of the business ceased in 1807, and few ornamental articles were produced.<sup>1</sup> Latterly, however, the copying of Thorwaldsen's works in biscuit has given a great stimulus to the establishment; the value of the articles sold having increased from a few hundred dollars to four thousand annually.

Some early specimens of this ware are decorated with blue patterns like the early Saxon.

Some curious specimens of Copenhagen china were sold at Marlborough House—black jugs, with a large gilt Latin cross embossed upon the side of each. They had been presented to her late Majesty the Queen Dowager during her stay at Malta.



M. 133.

The mark is three parallel wavy lines, signifying the Sound and the Great and Little Belts (M. 133).

A very fine *déjeûner*, set with portraits of the great Italian painters, is in the collection of the Rev. Thomas Staniforth, Storrs Hall, Windermere.

<sup>9</sup> It is supposed that Von Lang, who was employed in the Fürstenburg manufactory, was instrumental in the formation of the one at Copenhagen. It is at least known that he entered the Danish service about the same period. This, if a fact, would give it a much earlier date. (See FÜRSTENBURG.)

<sup>1</sup> In one of Lord Nelson's letters to Lady Hamilton, dated April 14, 1801, off Copenhagen, he writes:—"I was in hopes that I should have got off some Copenhagen china, to have sent you by Captain Bligh, who was one of my seconds on the 2nd. He is a steady seaman, and

a good and brave man. If he calls, I hope you will admit him. I have half promised him that pleasure; and if he can get hold of the china, he is to take charge of it."

And again, on the 15th of the same month,—

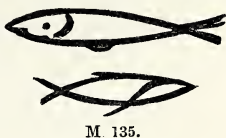
"I can get nothing here worth your acceptance, but as I know you have a valuable collection of china, I send you some of the Copenhagen manufacture; it will bring to your recollection that here your attached friend Nelson fought and conquered."—Pettigrew's Memoirs of Lord Nelson, vol. ii. pp. 31 and 33.

## SWITZERLAND.

The origin of the manufactory at Zurich is ascribed to one of Ringler's workmen, who came to that town from Höchst, but at what period is not exactly known. It was carried on by Spengler and Hearacher, from 1763 to 1768. The fabric has the general character of German porcelain. The mark is the letter Z (M. 134).



A manufactory existed at Nyon, on the Lake of Geneva, established by a French workman from Sèvres. The paste is of a fine quality, and the paintings much after the French style. The remains of a tea-service are in the possession of Sir Charles Wolseley. The mark is a fish (M. 135).



## UNKNOWN MARKS.

The following unknown mark (M. 136) is found upon figures of the German style in blue, and M. 137 is on a white figure in the possession of His Excellency the Marchese d'Azeglio.



M. 137.



M. 136.

M. 138, 139, 140, 141, are also unknown; M. 140 is in red.



M. 138.



M. 140.



M. 139.



M. 141.

M. 141 is on a pair of gold and white vases of German china, the biscuit body half-glazed to receive the gilding, in the possession of Messrs. Rittener and Saxby. The Earl of Gosford has some pieces with the same mark: one white painted with flowers; the other, a cup and saucer, precisely similar in the style of decoration to Messrs. Rittener and Saxby's vases, the rim of the saucer being surrounded by a group of biscuit cameo figures copied from Wedgwood.

## CHAPTER XII.

## ENGLISH PORCELAIN. (SOFT PASTE.)

Bow : Early establishment and decline — Marks. CHELSEA : Account of manufactory by Lister — Patronised by William, Duke of Cumberland — Rise, progress, and decline — Experiments of Dr. Johnson — Beauty of the ware — Forms — Claret colour — Marks — Collections — Strawberry Hill. DERBY : Established from Chelsea — Progress, and present state — Ware — Marks. PLYMOUTH : Manufactory of hard porcelain established by Cookworthy. BRISTOL. ROCKINGHAM. WORCESTER : Establishment by Dr. Wall — Beauty of the blue — Marks. SHROPSHIRE, SWANSEA, NANTGARROW, and other localities.

SOFT porcelain is divided by M. Brongniart into naturally soft and artificially soft. In the first the substances of which the paste is composed are naturally soft ; whereas the other is rendered artificially soft by the admixture of alkaline salts and other substances. The naturally soft porcelain is almost exclusively of English production ;<sup>1</sup> though the productions of Bow, Chelsea,<sup>2</sup>

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<sup>1</sup> The only manufactory of hard paste porcelain in England was established by Cookworthy in 1768, but was soon afterwards abandoned (*see* PLYMOUTH).

“China of hard paste requires to be slightly fired in the biscuit-kiln and hard fired in the glazing-kiln. China of soft paste on the contrary is severely fired in the biscuit-kiln, and receives only a moderate heat sufficient for a glass coating in the glazing-kiln. Hard china, with every caution in firing, through the intensity of the heat of the furnace, is liable to get out of shape, and to become otherwise defaced by specks, dry edges, &c. Such is the great liability to get out of shape, that foreign manufacturers seldom resort to novel or fancy forms ; while in England, where soft china is universally made, the forms are constantly occupying the inventive powers of modellers for novelty, which the inferior intensity of the heat of their china-kilns enables them to accomplish, as overhanging and fancy forms are not liable by the heat

employed to drop or become misshaped or defaced, so that nearly the whole contents of a kiln are successfully fired, and can be sold with fewer imperfections, and at considerable less prices, than the hard china.” — *Art Union Journal*.

Such is the reason given for the universal manufacture of soft china in England. We must however observe, that in the Dresden hard china, fancy forms in the pieces and exquisite modelling in figures surpass anything made in England. The true reason is, that our manufacturers having no imperial or royal patronage, or grants to aid them, find it more profitable to make a good and cheap article for the million, than expensive articles for which there is but a limited demand.

<sup>2</sup> “The paste of the first English manufactories was a mixture of white clay and fine white sand, from Alum Bay, in the Isle of Wight, to which such a proportion of pounded glass was added as, without causing the ware to

and those of many of the modern English manufactories<sup>3</sup> are artificially soft. The wares of Sèvres, Chantilly, and various others in France, that of Capo di Monte (Naples), and El Buen Retiro (Madrid), are also of the "artificially soft" description.

The paste of the Sèvres porcelain was in 1769 changed from soft to hard. Other manufactories made both soft and hard paste; but these and some other incidental anomalies are not of sufficient importance to render it necessary to depart from the primary distinction laid down in this treatise between hard and soft paste.

### BOW.

The porcelain known to collectors as "Bow china" was made at Stratford-le-Bow, and the establishment of the manufactory was coeval with that of Chelsea, to the early specimens of which the ware bears a great resemblance. It is often embossed, and of quaint devices. The quality of the clay is inferior. The paintings, which are usually upon a plain ground, consist of flowers, and sometimes landscapes, in bistre. The manufactory seems to have been abandoned in the early part of the eighteenth century, and by the number of specimens extant would appear to have largely manufactured tea and dessert sets. A bee was often embossed or



Fig. 160. Cream-jug. Bow. (Bandinel Coll.)

soften so as to lose its form, would give it, when exposed to a full red heat, a semi-transparency, resembling that of the fine porcelain of China."—*Aikin on Pottery*, Lond. 1832.

<sup>3</sup> Bone is a very important ingredient in English porcelain, and enters largely into its composition. The phosphoric acid of this ingredient diffuses itself at a high temperature through all the materials, and unites them in a translucent enamel, which is less apt to sink and

lose its form than porcelain of hard paste. It may, consequently, be baked in larger kilns, and with less loss and risk to the manufacturer.—*Technology*, by Ronalds, Lond., 1848. The bones are chiefly brought from Ireland and from America, and are principally those of bullocks, the bones of pigs and horses being rejected as giving a colour to the paste. Mr. Spode, in 1800, first introduced, or rather brought to perfection, the mixing of bones into the paste.



painted either on the handle or under the spout of the cream-jug. The specimen (Fig. 160) was purchased at Stowe by the late Mr. Bandinel for five guineas. It is not above four inches high, and is remarkable as having the "bee" above mentioned. From its position the bee is seldom met with in a perfect state, being very liable to be broken. The author possesses a similar specimen to the one figured, upon which the bee is uninjured. Horace Walpole, in his Strawberry Hill Catalogue, enumerates "black and white teacups and saucers from Bow." These were probably painted by Mr. Frye, an eminent painter in oil, crayons, and miniature, who was for some time employed to superintend the Bow manufactory. He is said to have been the inventor and first manufacturer of porcelain in England, and to have spent fifteen years in bringing it to perfection at Bow; during which period, his constitution being impaired by constantly working in the furnaces, he retired into Wales, where his health was perfectly restored. He then returned to London, and resumed his profession as painter and engraver. He died of a decline, April 1762, age 52.<sup>4</sup>

In the British Museum is a curious bowl, 8 $\frac{1}{2}$  inches in diameter, richly decorated, a chef-d'œuvre of the fabrication of Stratford-le-Bow. From the following memorial affixed to the box in which it had been preserved, we gather some additional information respecting the Bow manufactory:—

"This bowl was made at Bow China Manufactory, at Stratford-le-Bow, in the county of Essex, about the year 1760, and painted there by me, Thomas Craft; my cypher is in the bottom; it is painted in what we used to call the old Japan taste—a taste at that time much esteemed by the then Duke of Argyle. There is nearly two pennyweight of gold: about 15s. I had it in hand at different times about three months; about two weeks' time was bestowed upon it: it could not have been manufactured, &c., for less than 4l. There is not its similitude. I took it in a box to Kentish Town, and had it burned there in Mr. Gyles' kiln: cost me 3s. It was cracked the first time of using it. Miss Nancy sha (*sic*), daughter of the late Sir Patrick Blake, was christened with it. I never use it but in particular respect to my company, and I desire my legatee (as mentioned in my will) may do the same. Perhaps it may be thought I have said too much about this trifling toy. A reflection steals in upon my mind that this said bowl may meet with the same fate that the manufactory where it was made has done, and like the famous cities of Troy, Carthage, &c., and similar to Shak-

<sup>4</sup> Pilkington, Dict. of Painters. Lives of Eminent English Painters.

speare's cloud-capped towers, &c. The above manufactory was carried on many years under the firm of Messrs. Crowther and Weatherby, whose names were known almost over the world. They employed 300 persons: about 90 painters (of whom I am one), and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that at Canton in China. The whole was heated by two stoves on the outside of the building, and conveyed through flues or pipes, and warmed the whole, sometimes to an intense heat, unbearable in winter. It now wears a miserable aspect, being a manufactory for turpentine, and small tenements, and like Shakspeare's baseless fabric of a vision, &c. Mr. Weatherby has been dead many years. Mr. Crowther is in Morden College, Blackheath; and I am the only person of all those employed there who annually visit him.—T. CRAFT, 1790.”<sup>5</sup>

The following is a gossiping conversation between Nollekens the sculptor and Betew,<sup>6</sup> in Smith's ‘Life of Nollekens,’ from which we gather some interesting information, as the facts therein stated are most probably genuine:—

“*Nollekens*.—Mrs. Nollekens wants to get rid of a chased watch-case by old Moser, one that he made when he used to model for the Bow manufactory.

“*Betew*.—Aye, I know there were many very clever things produced there: what very curious heads for canes they made at that manufactory! I think Crowther was the proprietor's name; he had a very beautiful daughter, who is married to Sir James Lake. There were some clever men who modelled for the Bow concern, and they produced several spirited figures—Quin in Falstaff, Garrick in Richard, Frederick Duke of Cumberland striding triumphantly over the Pretender, who is begging quarter of him; John Wilkes, and so forth.

“*Nollekens*.—Mr. Moser, who was the keeper of our Academy, modelled several things for them; he was a chaser originally.”

Bacon, the eminent sculptor, in 1755, when he was fourteen years old, apprenticed himself to one Crispe of Bow Church Yard, an eminent maker of porcelain, who taught him the art of modelling various groups and figures, such as the Deer and the Holly-tree, the Bird and the Bush, the Shepherd and Shepherdess, and birds of

<sup>5</sup> We extract the above from the proceedings of the Archæological Institute meeting of April 4, 1851.

<sup>6</sup> Betew was “a man about town”

of that period, well-informed upon the general topics of the day, and a friend of Hogarth and his contemporaries.—Smith, *Life of Nollekens*.

all shapes, and beasts of every kind, yet made for show or for use in our manufactories. He was also employed in painting figures upon plates and dishes, which were probably a repetition of his models, with the addition of the Duck in the Pond, the Angler and his Rod, and the Hunter with his Hounds. At this early period of his life he principally supported his parents by the produce of his labours.<sup>7</sup>

From the above we may infer that this manufactory was most extensive and various in its productions. Here are distinctly stated the subjects of a number of figures made there, as well as designs, as having been painted by Bacon. It would be curious to discover any of these original specimens, which have been reproduced probably at Chelsea and Derby. It would also appear that at that period first-rate artists did not refuse to be employed in painting upon china, which would now be considered a degradation by our modern professors of high art.



Fig. 161. Vase. Bow.  
(Marryat Coll.)

A triangle (M. 142) is sometimes found stamped on this ware.



M. 142.

An undoubted specimen of Bow china, a vase, was purchased at the sale at Chandos House (Fig. 161).



M. 143.

The writer has a butter-boat similar in pattern, with the mark of an arrow (M. 143); this same mark, with slight variation, appears upon several specimens of this ware in the collection of the late Mr. Ray; on others is found M. 144.



M. 144.

## CHELSEA.

Of the origin of the porcelain manufactory at Chelsea there does not exist any authentic record, though some information as to its early date has been incidentally gleaned. Dr. Martin Lister, an English physician and eminent naturalist, who travelled in France in 1695, remarks,<sup>8</sup> in his account of the "Potterie of St. Clou," that the "gomroon ware," at that time made in England,<sup>9</sup> was very inferior in quality to the porcelain of St. Cloud. He further observes that "our men (meaning the workmen employed) were better masters of the art of painting than the Chineses," alluding

<sup>7</sup> Cunningham, *Life of Bacon*.

<sup>8</sup> *Journey to Paris in the Year 1698*.  
By Dr. Martin Lister. Lond. 1699, 8vo.

<sup>9</sup> From this expression it would appear

that the term "Gomroon ware" included the English imitations, as well as the genuine porcelain of China brought from the Persian Gulf (see p. 192).

no doubt to the circumstance of Oriental porcelain being painted at Chelsea before the native ware attained its excellence.

From the above it may be inferred that there existed at Chelsea, previously to 1698, the date of Lister's account, a manufactory of porcelain (little better at first than opaque glass),<sup>1</sup> and also that good painters were employed to embellish Oriental porcelain,<sup>2</sup> in consequence of its quality being very superior to that produced at home. It may well be supposed that the general introduction of Oriental porcelain into England, which had taken place so far back as 1631, would have led to the establishment of manufactories in imitation of that ware. The early specimens of Chelsea were painted closely to resemble the Chinese porcelain.<sup>3</sup> Horace Walpole, in his 'Strawberry Hill Catalogue,' mentions "specimens of early Chelsea blue and white," which were no doubt an imitation of the Nankin.

It appears, however, that the manufacture existed previously to 1745, from the fact that the French company who solicited about that period an exclusive privilege to establish a manufactory of soft porcelain at Vincennes, urged in their memorial the benefit France would derive by counteracting the reputation of the English and German fabrics, and reducing their importation into France. Macquer mentions particularly in his '*Dictionnaire de Chymie*' (1778), "the English porcelain of Chelsea."

The early specimens of Chelsea show a rudeness and want of finish which is usual in the first stage of every manufacture. Being coeval with that of St. Cloud, it is probable that some intercourse took place between these establishments, the porcelain of both fabrics being of soft paste, the decorations also of a similar character, and the flowing lines of the style of Louis XIV. being often seen in the plates and dishes of the early Chelsea.

The manufacture appears to have made little progress during the reign of Queen Anne, nor was it until the accession of the House of Hanover to the throne of Great Britain that it acquired any celebrity. The custom, so frequent among German princes,

<sup>1</sup> Pounded glass entered into the composition of the earlier so-called porcelains of Chelsea. As a manufactory of glass had been established there by some Venetians under the auspices of the Duke of Buckingham in 1676, the art of making opaque glass would be well understood, and a transition might have been effected from this manufacture by the admixture of sand and clay to the porcelain subsequently made

after Elers joined the establishment in 1720.

<sup>2</sup> Of this Oriental china decorated at Chelsea specimens are to be met with.

<sup>3</sup> When the French manufacturers of Vincennes in 1740 complained of the injury which resulted to their fabrics from the Chelsea porcelain, they probably meant the Oriental, which was painted and decorated at Chelsea.



of attaching a porcelain manufactory as an appendage to their court, no doubt influenced George II. to give his especial patronage and encouragement to the Chelsea establishment then existing. He caused models, workmen, and even materials, to be procured from Brunswick and Saxony, with which states he was intimately allied, and, thereby infusing a fresh spirit into the manufactory, he enabled it to produce articles for the use of the court and the nobility which rivalled in excellence and splendour those of the more esteemed fabrics of Dresden and Sèvres. The Duke of Cumberland also took the Chelsea manufactory under his special protection, and allowed an annual sum for its support. Sir Robert Faulkner likewise interested himself greatly in its success. It is related that during the period of its great excellence, viz. from 1750 to 1765, while under the direction of M. Spremont, a foreigner, "the china was in such repute as to be sold by auction, and as a set was purchased as soon as baked, dealers were surrounding the doors for that purpose."<sup>4</sup> Horace Walpole, in a letter to Sir Horace Mann, dated 4th March, 1763, writes:—"I saw yesterday a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an epergne, candlestick, salt-cellars, sauceboats, tea and coffee equipage. In short, it is complete, and cost 1200*l*." And Watkins, in his 'Life of Queen Charlotte,' tells us, that "There are several rooms in Buckingham Palace full of curiosities and valuable moveables, but not ranged in proper order. Among other things, I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond expression. I really never saw any Dresden near so fine. Her Majesty made a present of this choice collection to the duke, her brother, a present worthy of so great a prince."<sup>5</sup>

The death, however, of its illustrious patron, the retirement from the concern of Spremont, who had realised a large fortune, and the want of skill and enterprise in his successor, together with the prejudice against the employment of foreign workmen, caused the manufacture to decline, and in a few years to be abandoned. Another cause is stated in 'The Case' of the "Undertaker"<sup>7</sup> of the Chelsea Manufacture of Porcelain Ware, who appears to have

<sup>4</sup> 'Stephensiana,' Monthly Magazine.

<sup>5</sup> Life of Queen Charlotte, vol. i. p. 45.

<sup>6</sup> See Lansd. MSS. 829, in Supplement.

<sup>7</sup> The "undertaker" here mentioned was probably Francis Thomas, director of the Chelsea manufactory, as described

on his monument on the floor of the south aisle of the parish church. He died in 1770. Mrs. Hempel appears to have been the last proprietor, and Stradeling, a foreigner, the last foreman. We give 'The Case' in the Appendix.

been a "silversmith by profession," namely, the large parcels of Dresden china imported and entered for "private use" at a nominal duty by the foreign ministers, who abused this privilege by selling it at public sale, and thus carrying on a commerce to the detriment of the English ware, which could not compete with the foreign supported by royal grants. This grievance does not appear to have been redressed, and no doubt hastened the ruin of the manufactory.

Monsieur Grosley, in his account of London, to which he paid a visit in 1765, states, under the head of Earthenware, that "the manufactures of this sort lately set on foot in the neighbourhood of London have not been able to stand their ground. That at Chelsea, the most important of all, was just fallen as I arrived at that capital. A nobleman belonging to the Court of France undertook a voyage to England in order to impart to that nation the knowledge he had acquired in this branch by repeated experiments. I do not know whether the English thought proper to make use of it. I have been informed that the county of Cornwall supplied them with the sort of earth fit to make porcelain." He also observes that "plate in England is less for real use than parade, porcelain being all the fashion; this custom is of long standing. In the reign of Charles II. Secretaries of State themselves had no plate."<sup>8</sup>

• Previously to the dissolution of the establishment the proprietors presented a memorial respecting it to the Government, requesting protection and assistance,<sup>9</sup> in which they stated that "the manufacture in England has been carried on by great labour and large expense. It is in many points to the full as good as the Dresden, and the late Duke of Orleans told Colonel York that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs at least one hundred hands; of which is a nursery of thirty lads, taken from the parishes and charity-schools, and bred to designing and painting, arts very much wanted here, and which are of the greatest use in our silk and painted linen manufactures."

This appeal, however, was disregarded. It is supposed that the Government were not able to resist the jealousy and hostility shown towards it by the English manufacturers, whose remonstrances were backed by powerful interests, and who thus succeeded in putting an end to this splendid manufactory, which was consequently broken up, and the workmen, models, &c., transferred to Derby.

<sup>8</sup> Mons. Grosley's *Tour to London*, 1772, vol. ii. p. 76.

translated by Thos. Nugent. Lond. <sup>9</sup> Faulkner's *History of Chelsea*.

Faulkner states that "the Chelsea China Manufactory was situated at the corner of Justice Walk, and occupied the houses to the upper end of Lawrence Street. Several of the large old houses were used as show-rooms. The whole of the premises are now pulled down, and new houses erected on the site."<sup>1</sup>

The celebrated Dr. Johnson figures in a new character in the following extract from Faulkner's 'History of Chelsea:—

"Mr. H. Stephens was told by the foreman of the Chelsea China Manufactory (then in the workhouse of St. Luke's, Middlesex), that Dr. Johnson had conceived a notion that he was capable of improving on the manufacture of china. He even applied to the directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Lawrence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper, about twice a week, and stayed the whole day, she carrying a basket of provisions with her.

"The Doctor, who was not allowed to enter the mixing room, had access to every other part of the house, and formed his composition in a particular apartment, without being overlooked by any one. He had also free access to the oven, and superintended the whole process, but completely failed both as to composition and baking, for his materials always yielded to the intensity of the heat, while those of the Company came out of the furnace perfect and complete.

"The Doctor retired in disgust, but not in despair, for he afterwards gave a dissertation on this very subject in his works; but the overseer (who was still living in the spring of 1814) assured Mr. Stephens that he (the overseer) was still ignorant of the nature of the operation. He seemed to think that the Doctor imagined one single substance was sufficient, while he, on the other hand, asserted that he always used sixteen; and he must have had some practice, as he had nearly lost his eyesight by firing batches of china, both at Chelsea and Derby, to which the manufacture was afterwards carried."

In the 'Life of Nollekens,' before quoted, we find allusion to the Chelsea manufacture:—

"The factory stood just below the bridge upon the site of Lord Dartery's house. 'My father worked for them at one time,' said Nollekens. 'Yes,' replied Betew, 'and Sir James Thornhill designed for them. Mr. Walpole has at Strawberry Hill<sup>2</sup> half-a-dozen china plates by Sir James which he bought at Mr. Hogarth's

<sup>1</sup> Faulkner's History of Chelsea.

<sup>2</sup> See p. 121.

sale. Paul Ferg<sup>3</sup> painted for them. The cunning rogues produced very white and delicate ware, but then they had their clay from China, which when the Chinese found out, they would not let the captains have any more for ballast, and the consequence was that the whole concern failed.' ”

John Hall, who was appointed by King George III. his Historical Engraver, and whose works are highly appreciated, when a lad, painted ornaments upon china for the manufactures then in high estimation at Chelsea, under the direction of Stephen Jonson.<sup>4</sup>

The Chelsea porcelain, from the softness of its paste, and peculiarity of its composition, will not bear any fresh exposure to the heat of the furnace without splitting and cracking to pieces, so that it cannot be repainted, or “doctored,” as it is commonly termed.

The early forms of this porcelain are in a great degree after the French models. Those of the latter period, however, are evidently in the style of the best German, and the vases, dishes, figures, flowers, branches, &c., are equal in execution to the Dresden. A deep coating of vitreous glaze, which often shows cracks from the firing, is generally spread over the surface.

The colours are fine and vivid, especially the claret colour, which appears to be peculiar to Chelsea. Many of the cabinet specimens approach the best productions of Royal Sèvres in colour and painting.

Beaumont painted the best landscapes. Foreign artists designed birds and insects in great perfection, in the style of Sèvres and Dresden. A great deal of Oriental china was painted and decorated at Chelsea with great taste.

Fine specimens of Chelsea porcelain have always been much esteemed, and still retain their value. At the sale of the effects of her late Majesty Queen Charlotte, the Chelsea porcelain, of which her Majesty had a large collection, brought very high prices.

Horace Walpole, in his Catalogue, mentions two white salt-cellars with crayfish in relief, two white barrels with vines and grapes, and a blue and white dish, of this ware.

The collection at Strawberry Hill contained some beautiful

<sup>3</sup> Ferg (Francis Paul) was a German artist, born in Vienna in 1689. He quit-  
ted Vienna in 1718, and went to Dres-  
den; and thence passed over to England,  
where he married, and became involved  
in his circumstances, and, according to  
report, was found dead at the door of  
his lodgings, apparently exhausted by

cold, want, and misery, in 1740. The  
style and subjects of this painter re-  
semble those of Berghem and Wouver-  
mans. His prints are eagerly sought for  
by collectors.—Chalmers, *Biog. Dict.*

<sup>4</sup> Smith, *Life of Nollekens and his  
Contemporaries.*



cabinet specimens of this manufacture. A pair of "singularly fine cups" (without saucers), of "the rare old porcelain of claret ground, enriched with figures in gold," sold for twenty-five guineas. They were purchased for Mr. Beckford, but were accidentally broken before delivered. Another pair, "the ground blue, with gold figures," sold for seventeen guineas. A similar pair, "with groups of flowers upon a gold ground, quite unique," sold for 11*l.* 6*s.*

There were some good specimens of old Chelsea in Mr. Angerstein's collection, which sold at high prices. A pair of vases, *bleu de Roi*, with paintings,<sup>5</sup> 100 guineas; another pair, square, pink and gold lace ground, with paintings, on scroll feet, with open-work lips, 142 guineas; a vase and cover, deep crimson, with Seasons, from Queen Charlotte's collection, 106 guineas; a pair of globular vases and covers, with paintings of Bathsheba and Susannah, 203 guineas.

The Earl of Cadogan possesses a splendid collection of this porcelain: at a late sale of a portion of it, a set of dessert plates sold for four guineas each, and other specimens at equally high prices.

"A pair of teacups and scalloped saucers, blue and gold, paintings in birds," sold at the late Sir John McDonald's sale, in June, 1850, for 35 guineas.

There were few specimens of this ware in the Bernal sale. A pair of globular scalloped vases and covers, deep blue, and painted with exotic birds, sold for 51*l.*; a two-handled cup and saucer with medallions of Cupids,



Fig. 162. Chelsea Vase. (E. Ellis Coll.)

pink and gold stripes, 21*l.*; and a pink *ecuelle* cover and stand, painted flowers, 27*l.* 6*s.*

Among the numerous possessors of fine specimens of this ware, we

<sup>5</sup> Bought by Lord Kilmory.

may mention the late Mrs. Yorke, who had a tea and coffee service, inherited from Lord Chancellor Hardwicke, to whom it was presented by one of the Royal Family of his time—claret ground, and painted with Oriental subjects in medallions; and Mr. Ellis of Richmond Hill, has a splendid vase, 22 inches high, of fine ornamentation, gold ground, painted with Chinese figures (Fig. 162). At Northumberland House there is also a vase of similar character, but of smaller size; and two others with a claret ground. Lord Lonsdale has a large bowl and several vases, which did not disgrace the company of the fine Sèvres among which they were formerly placed. There are also fine vases at Audley End; and a turquoise vase with view of Chelsea is in Mr. A. Franks' collection.

The Foundling Hospital possesses a magnificent vase of this ware (see coloured plate, No. 11), of which we give the following record, extracted from the Minutes.<sup>6</sup> Sir C. Price likewise has some unique specimens, particularly a pair of vases of elegant ornamentation, claret ground, with paintings in medallions, a noble tureen, and a butter-boat (Fig. 163) from the collection

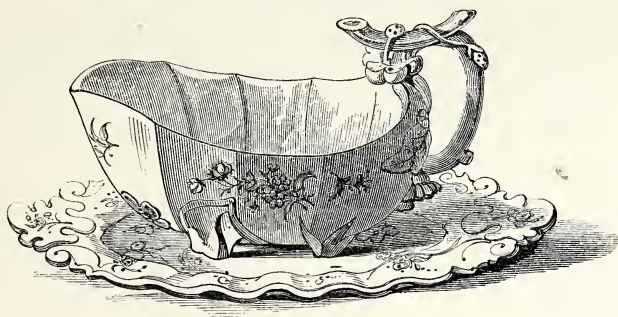


Fig. 163.

Chelsea. Butter-boat. (Sir C. Price's Coll.)

of the late Mr. Haviland Burke, believed to have belonged to the Marchioness of Thomond. Sir John Kirkland has a centre and two side pieces for a table ornament, consisting of groups of

<sup>6</sup> "FOUNDLING HOSPITAL.—At a meeting of the Committee, Wednesday, 20 April, 1763, the treasurer acquainted the Committee that he has received from Dr. Geo. Garnier a fine vase of porcelain, made at Chelsea.

"Resolved, That the treasurer be desired to direct that a glass case be made for the safe keeping the said vase, to be placed in the Committee-room of this hospital."

We are not aware whether the glass case was made; we know that the vase has been broken. A large sum was lately offered for it, but very properly declined by the Committee.

The vases in the British Museum are recorded to have been presented in April, 1763, by persons unknown. This unknown donor may have been Dr. Garnier, who at the same time gave one to the Foundling Hospital.

figures of large dimensions, obtained from the sale of the collection of the late Sir William Hearne at Maidenhead.

In the British Museum is a pair of fine vases, dark blue,—the subjects, Cleopatra applying the Asp, and her Death. The paintings appear to have been injured in the firing. They were executed in 1762, while Spremont was director at Chelsea. No doubt much more of this china is dispersed over the country, locked up in various china cupboards, in old mansions.

A collection of Chelsea porcelain supposed to have been long preserved at Knowle Park, Kent, by the late Duchess of Dorset, and since disposed of by the representatives of Lady Plymouth, was exhibited at Messrs. Falcke and Co's., Bond Street, and consisted of—

A full tea and coffee service, *bleu de Roi*, ornamented with birds and flowers in gold only, and most exquisitely wrought. Nothing in Sèvres could surpass either the delicate chasing of the gold surface, or its massiveness. The slop and sugar basins were more particularly remarkable; and the whole set can hardly be said to have suffered in the slightest degree from wear.

A pair of small vases, about ten or twelve inches high, of the same blue colour, less rich perhaps, but more luminous, than the Sèvres "*bleu de Roi*," usually is. They are ornamented with similar devices entirely of gold, equally rich, and beautifully wrought.

A cup, cover, and stand, painted in compartments of flowers, profusely heightened with gold. Blue and red were the predominant colours.

A larger cup, cover, and stand, with scroll medallions of an unusually good and flowing design, furnished with highly executed paintings of Oriental subjects. This is perhaps the most brilliant and attractive specimen that the porcelain manufacture of any country in its best period has ever produced.

Seven large vases, of that faint lilac pink colour, very commonly termed pale claret; scroll pattern and form, with

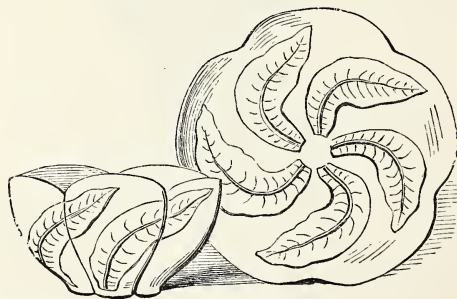


Fig. 164.

Chelsea Cup and Saucer.  
(Museum of Practical Geology.)

large central medallions elaborately painted, and representing various classical subjects, in which the principal figures may be



six inches in height. The two smaller vases of the set are more beautiful, both in form and painting, than the others.

Mrs. Colquhoun of Stratford Place has three exquisite Chelsea vases of the same style as the above, ground sea-green, with white May-flowers raised; exquisite handles, and a large red rose on the lid.

The Museum of Practical Geology has some good specimens of this ware (Fig. 164); a small vase, blue ground, with peacocks, painted in compartments and gilt, with the mark of two anchors; also a pair of small male and female figures (Figs. 165 and 166), the latter playing upon the pastorella, a musical instrument in general use previous to the spinet.

As regards marks, the earliest pieces of porcelain do not appear to have had any. The embossed oval, with a raised anchor upon it



M. 145.

followed the anchor simply painted on the glaze, either in red or gold, the latter usually affixed to the best porcelain. Two anchors were sometimes employed.



M. 146.

Three dirty spots, without glazing, on the bottom of the piece, caused by the clumsy tripod on which it was placed in the furnace, characterise this porcelain, and show the rude method in use in the early period of the manufacture.

#### DERBY.

This manufactory was founded by Dewsbury in 1750, and afterwards, from having the advantage of possessing the Chelsea models, and the assistance of many excellent workmen and artists who came from



Fig. 165. Pastoral Figure.  
(Museum of Practical Geology.)



Fig. 166. Pastoral Figure.  
(Museum of Practical Geology.)



Chelsea on the discontinuance of that manufactory, it rose to great celebrity.

When the porcelain manufactory of Bow was given up, probably much about the same time, all the models and moulds there were also purchased for the Derby works; so that the latter may be considered as the Chelsea and Bow porcelain works continued in another locality.

Fig. 167. Cup and Saucer. Chelsea-Derby.  
(Museum of Practical Geology.)



Boswell mentions Dr. Johnson's visit to the manufactory at Derby in 1777. He states that "the china was beautiful, but Dr. Johnson justly observed it was too dear, for that he could have vessels of silver, of the same size, as cheap as what were here made of porcelain."<sup>7</sup>



Fig. 168. Derby Vase. (Museum of Practical Geology.)

The Derby porcelain is very transparent, of fine quality, and is characterised by a beautiful bright blue, which is usually introduced on the border or edge of the tea-services: the ground is generally plain. The figures made at this manufactory are not equal in execution to those

of Chelsea, though the white biscuit figures peculiar to the Derby

<sup>7</sup> Croker's Boswell's Life of Johnson, vol. iv. p. 11.

fabric rival in beauty and elegance those of Sèvres. This manufacture, we regret to state, is now discontinued.

We annex two cuts of specimens in the Museum of Practical Geology: the cup and saucer (Fig. 167) with the bright blue border; the vase (Fig. 168) with a blue ground, with birds and flowers in compartments.



M. 148.

The earliest mark previously to its junction with Chelsea, is not known. After that period, the Chelsea anchor was joined to the Derby D (M. 147), and subsequently the mark was a D surmounted by a crown,



M. 147.

### PLYMOUTH.

William Cookworthy was born at Kingsbridge, near Plymouth, in 1705, and followed the trade of a druggist in the latter town. In 1745 an American accidentally showed him some specimens of porcelain clay and stone, which he had found in Virginia, and some ware made therefrom.<sup>8</sup> This hint probably led him to the investigation of making porcelain, as much interest then existed upon the subject, from the discovery of the art of making hard porcelain at Dresden, and from Réaumur's report on the materials of Oriental porcelain. Near Helstone, in 1755, Cookworthy discovered the now well-known "china clay," answering to the Chinese kaolin, and some time afterwards, near St. Austell, the "white moor stone," or pegmatite, which had the characteristics of the "petuntse." After a series of experiments, he founded, about 1760, his porcelain manufactory, and in 1768 took out a patent for "the sole making and vending of porcelain so manufactured." The works were situated at Coxside, now a



Fig. 169. Coffee-pot. Plymouth.  
(Prideaux Coll.)

<sup>8</sup> The circumstance is mentioned by Cookworthy in a letter to a Mr. Flingston, of Penryn, Cornwall, dated 30th May, 1745. He writes:—"I had lately with me the person who has discovered the China earth. He had with him several samples of the China ware, which I

think were equal to the Asiatic. It was found on the back of Virginia, where he was in the quest of mines; and, having read Du Halde, he discovered both the petunze and the kaolin. It is this latter earth which he says is essential to the success of the manufacture. He is gone

shipwright's yard and offices, and it would appear were not carried on with profit, as, after expending several thousand pounds, he sold his interest in the patent to Mr. Richard Champion, of Bristol, in 1772, when the manufacture ceased.<sup>9</sup> Lord Camelford appears to have been a partner in the undertaking.

Cookworthy is remarkable for having established the first and sole manufactory of hard paste porcelain in England. His undertaking



Fig. 170. Salt-cellar.  
(Museum of Practical Geology.)

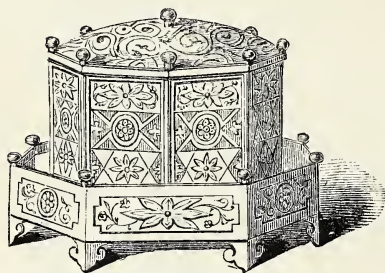


Fig. 171. Butter-stand.  
(Museum of Practical Geology.)

was deserving of a better fate, for his zeal and exertions were indefatigable. The early specimens are disfigured by fire-cracks, warping, and blotches in the glaze, from imperfect fusion, incidental to first attempts. The first paintings were also coarse and bad, but as he progressed he succeeded in making a superior ware, and procured an excellent painter and enameller from Sèvres. The distinguished enameller, Bone,<sup>1</sup> is known to have served his apprenticeship at his works, and no doubt painted many of the finer specimens of the ware. This consisted chiefly of dinner and tea services, painted, some in blue and white, after the Oriental, which latter had a great

sale, as well as groups of figures and animals, mostly in white. The usual ornamentation of this porcelain consists of flowers, butter-

for a cargo of it, having bought from the Indians the whole country where it rises. They can import it for 13*l.* per ton, and by that means afford their china as cheap as common stone; but they intend only to go about 30 per cent. under the company." He then proceeds to express no very high opinion of this person; and it will be observed that "samples of the ware" were shown, while no mention is made of actual specimens of kaolin and petuntse.—*Cat. of Mus. of Pract. Geol.*

<sup>9</sup> Cookworthy was a good chemist,

having prepared a blue pigment direct from the ore of cobalt. But though the materials for porcelain abounded in the neighbourhood, coal was wanting, and wood fuel could only be used, and the manufacture necessarily followed the fuel. He was an eminent minister of the Society of Friends, a disciple of Swedenborg, a firm believer in the virtue of the dowsing or divining rod, and was highly respected for his religious and moral character.

<sup>1</sup> Life of Cookworthy, period 1768-70.



flies, birds, monsters in rich colours, and sometimes much gilding. A great proportion of the china manufactured is blue and white; the blue of a black tinge. The Plymouth china has become very scarce.

In the collection of the Museum of Practical Geology are some specimens of this ware, presented by Earl Morley and Mr. Montagu Parker, consisting of painted basins and teacups, and some white figures, coarsely modelled, showing the crack in the glaze by which this ware is generally identified. Earl Morley has also a fine collection at Kent House, Knightsbridge. The Prideaux family, descendants of Cookworthy at Kingsbridge, possess some fine and rare specimens, decorated by the artists above mentioned, which are considered as precious heirlooms. A tea-pot and coffee-pot (Fig. 169), supposed to have been painted by Bone, are really gems.

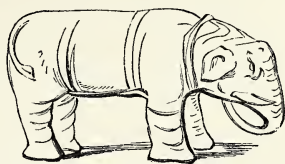


Fig. 172. Elephant.  
(Museum of Practical Geology).

The mark upon the coloured specimens is the astronomical symbol for

2

M. 149.

Jupiter, or the chemical for tin (M. 149), and sometimes with a cross under it. The white specimens have no mark, but are known by the crazing already mentioned.

We annex cuts of specimens in the Museum of Practical Geology, a salt-cellar (Fig. 170) and a perforated octagonal butter-stand (Fig. 171)—(a similar specimen from Strawberry Hill is in the collection of the author); also a figure of an elephant (Fig. 172), rudely executed.

#### BRISTOL.

As already stated, Cookworthy sold his patent right<sup>2</sup> to Mr. R. Champion,<sup>3</sup> merchant, of Bristol, who had been long engaged in

<sup>2</sup> Cookworthy certainly retained some interest in the Bristol works, since we find, in a letter from him to Ann Cookworthy (apparently a niece at Plymouth)—the letter unfortunately with no other date than “Bristol, 4th day, 10 o’clock”—that he mentions being detained there closing his business with Richard Champion, whose behaviour he praises. As Pryce in his *Mineralogia Cornubiensis*, published in 1778, when noticing Cornish kaolins, adverts to the fine porcelain then made by Cookworthy at Bristol as likely to rival the best Asiatic, Cookworthy must have then been well known as connected with the Bristol works, or

at least nearly up to that date. After closing his connexion with the works, he appears to have devoted his remaining years, until his death, aged 76, at Plymouth, in 1780, to his duties as a minister in the Society of Friends.—Prideaux’s *Relics of Cookworthy*, p. 22.

<sup>3</sup> According to Dr. Shaw (*Hist. of Staffordshire Potteries*, p. 200), Champion at this time sold his patent to a company of Staffordshire potters, consisting of Messrs. S. Hollins, of Shelton; Anthony Keeling, of Turnstall; John Turner, of Lane End; Jacob Warburton, of Hob Lane; W. Clowes, of Peet Hill; and Charles Bognall, of Shelton. When



investigating the properties of porcelain. He established a manufactory at Castle Green in that city, in 1772, and brought the ware to great perfection; but, after having expended a large fortune in so doing, he was unsuccessful in obtaining a demand adequate to the expenditure; so that he re-sold the patent in 1783 to Mr. Thomas Flight, of Hackney, and others, who transferred it to Flight and Barr, the celebrated firm at Worcester.

It is clear that Champion, making "hard china," could not compete with the manufacturers of soft china in other parts of the kingdom; and upon the authority of Mr. Rose, quoted by M. Brongniart, soft china was actually made in Bristol by Champion, about 1776. Thus ceased the manufacture of hard paste porcelain in England, which has never since been renewed.

This china consists mostly of tea, coffee and dessert services, figures, and bouquets of flowers, after the style of Sèvres. The common ware is generally blue and white; the best is rich in gilding and painting. The groups are not equal in execution to those of Chelsea, though superior to the Plymouth. The bouquets are exceedingly fine, but the paste is not so good in colour as Sèvres.

This ware is seldom met with, from the short period of its career. Horace Walpole mentions in his Catalogue, "a cup and saucer, white, with green festoons of flowers, of Bristol porcelain;" also a round picture<sup>4</sup> of white flowers, in alto-relievo, of the same. This specimen shows the degree of excellence to which the manufacture had attained.

Some chocolate cups of this ware, belonging to Mrs. Prideaux, formerly resident in Bristol, have the mark (M. 150) in blue, <sup>×</sup> and inside the cup a double monogram, W. C., being the 1776. I. initials of William Cowles, uncle to its present possessor, the M. 150. party for whom the service was made, not, as once supposed, of William Cookworthy.

The late Mr. Smith, of Berkeley Crescent, Clifton, possessed the remains of a very fine tea and coffee service of this china, and to

Cookworthy's patent expired, there was great opposition to the extension of it petitioned for by Champion. Finally, it was arranged, by act of Parliament, that while Champion was confirmed in the "sole and exclusive application of the Cornish clay and stone for the manufacture of *transparent* ware, however it might be named, porcelain, or known by any other designation, it allowed the potters generally the free use of the stone in the opaceous glazes, and of the clay

in opaque pottery. The company agreed to supply ground stone from their mills for any manufacturers, not to be used in glaze of a transparent body" (p. 203). Champion resided in the Potteries until 1782, when he was appointed Paymaster of the Forces under Mr. Burke. He died at Camden, South Carolina, 1787.

<sup>4</sup> Sold at Strawberry Hill for 1*l.* 1*s.*, now in the possession of Howel Gwyn, Esq., of Dyffryn, near Neath, South Wales.

which a historical interest is attached. In 1774 Edmund Burke was staying with Mr. Smith's father for a fortnight, during the contested election for the city, in which he was successful. To acknowledge the kindness he had received, and by way of a delicate attention, he ordered from Champion the service in question, and presented it to the lady of his kind host and supporter. The china is rich in gilding, the design elegant, and the execution good. Some few of the pieces are without any mark, but nearly all have the usual Bristol mark of the cross in blue. The initials of Mrs. Smith (S. S.) are inscribed upon every piece, which serves to identify them. The predominance of green in the decoration was in honour of Burke, whose electioneering colour it was. The writer was courteously presented with a cup and saucer of the set, by Miss Smith, the sister of the late proprietor.

Mr. Smith had also his family arms executed in biscuit, surrounded by a wreath of flowers of great delicacy. This beautiful specimen was stolen, and after thirty years accidentally recovered, being purchased at a sale by its former rightful owner. There are also two circular bouquets of the same, without a mark.

Mr. James, a dealer at Bristol, has also one of these biscuit wreaths; as also numerous specimens of china decorated with bouquets and birds, by the best of the Bristol china-painters, who survived many years the extinction of the manufacture, and died at the age of 80.



M. 151.

The Bristol mark was a cross (M. 151).

#### ROCKINGHAM.

Pottery was first manufactured at Swinton, near Rotheram, Yorkshire, as early as the year 1757, on the estate of Charles, Marquis of Rockingham. In 1765 the works became tenanted by Mr. William Malpass, who carried on the manufacture. In 1778 the works were taken by Thomas Bingley, Esq., who considerably enlarged them, and made not only the common description of earthenware, but also white and blue-and-white dinner and tea services and other wares of superior quality. They also manufactured the brown or chocolate-coloured ware, which obtained the name of "Rockingham ware," for which the demand was considerable. In 1807 the works passed into the hands of John and William Brameld, who much enlarged them, and made porcelain of the finest description, sparing no labour or cost in bringing it to perfection, and in painting and gilding employing the best artists. In 1826 the Bramelds became embarrassed, but the works were continued by them, by the assistance of Earl Fitzwilliam, till 1842,

after which period they ceased to manufacture either pottery or porcelain. The mark is a griffin (the Rockingham crest).

Two magnificent specimens, the produce of this establishment, exist in Wentworth House, which are deserving of more than common attention, as denoting the degree of advancement of the art in England. One of these pieces is a copy in enamel colours, made on a porcelain tablet, from a painting by Vandyke, the subject "the Earl of Strafford occupied in dictating his defence to his Secretary." As regards expression and colouring, this piece has been pronounced equal to the most admired productions of Sèvres. The other specimen is remarkable not only for its design and workmanship, but also because it is believed to be the largest piece of porcelain that has hitherto been made in this country. It is a scent jar, forty-four inches high, made and fired in one entire piece. The plinth is triangular, with lions' paws supporting the vase. Branches of oak, with their rich foliage, rise from the base and are spread gracefully over the lions' paws, whence they entwine round the handles. The cover of the vase is also decorated with oak, and by a figure of a rhinoceros. The three compartments of the jar are painted in enamel colours from designs by Stothard, the subjects taken from Cervantes.<sup>5</sup>

The Museum of Practical Geology possesses some good specimens of this ware, presented by Earl Fitzwilliam and Mr. Birom.

#### WORCESTER.

The establishment of a porcelain manufactory at Worcester is attributed by Nash<sup>6</sup> to the exertions of Dr. Wall,<sup>7</sup> a physician of that city, who was skilled in chemistry, and who made assiduous researches, in conjunction with some other eminent chemists, to discover materials proper for the imitation of chinaware. In 1751, Dr. Wall, with several other individuals, established a manufactory under the title of the Worcester Porcelain Company.<sup>8</sup> We give a representation of the building from a woodcut in the 'Gentleman's Magazine' for 1752 (Fig. 173).

The idea of printing upon porcelain, in order to avoid the trouble and difficulty of reproducing the Oriental and other pat-

<sup>5</sup> 'Porcelain,' p. 22, Lardner's Cyclopædia.

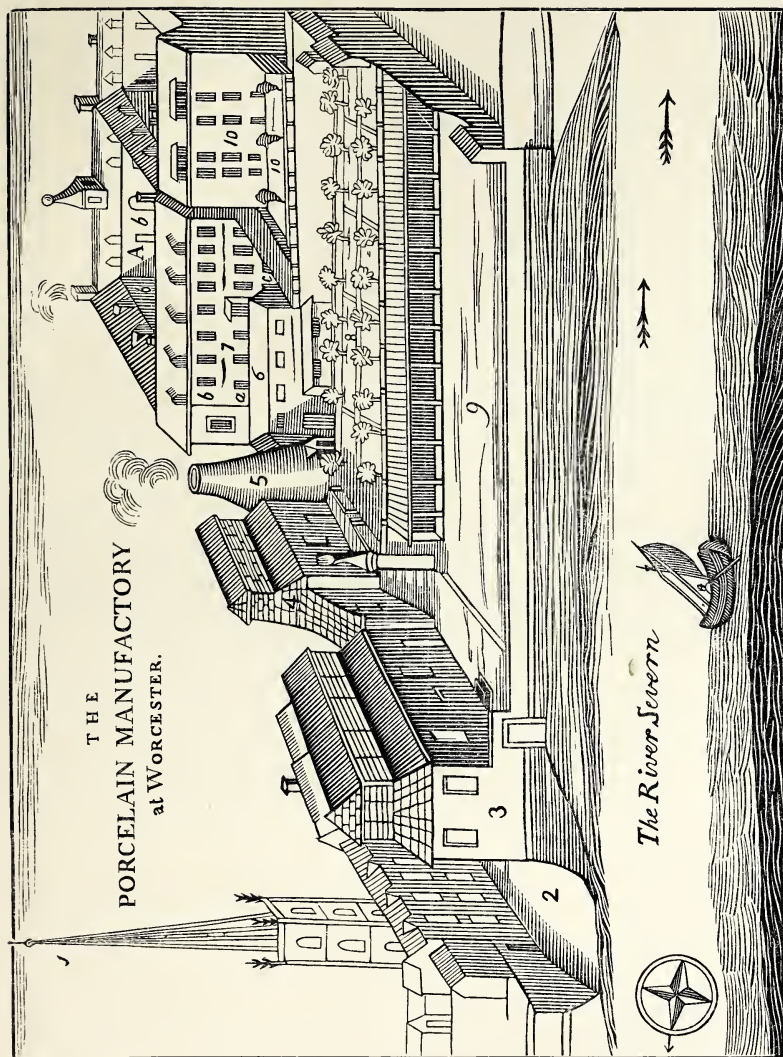
<sup>6</sup> History of Worcestershire, vol. ii. p. 124.

<sup>7</sup> Dr. Wall was a native of Powick, near Worcester. He was elected Fellow

of Merton, 1735, took the degree of Doctor in Medicine in 1759, and continued to practise in Worcester until 1776.

<sup>8</sup> History and Antiquities of Worcester. Valentine Green.





## EXPLANATION.

1. St. Andrews.
2. Warmley slip.
3. Biscuit kilns.
4. Glazing kilns.
5. Great kiln for seggars.
6. Pressing and modeling gallery.
7. Rooms for throwing, turning, and stove-drying the ware on the first floor, *a*, of the chamber floors.
8. The garden.
9. The yard for coals.
10. Mr. Evett's house and garden, landlord of the premises.

*b*. The eight windows in two large chambers, in which the ware is placed on stallions, on the east and north, where are the painters' rooms.

All the beginning of the process is carried on under the quadrangular building ground-floor, marked *A*; in its N.W. angle is the great rowl and ring; in the N.E. the horses turn the same, and the levigators near to the rowl. The next (on the ground-floor) is the slip and treading rooms; behind Number 4 is the glazing room; behind 5 is the secret room on the ground-floor.

Fig. 173.

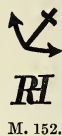


terns then in vogue, appears to have originated with Dr. Wall, who was skilled in printing. To him, therefore, is generally assigned the ingenious method of transferring printed patterns to biscuit ware, which is now universally practised.<sup>9</sup> This process was subsequently introduced in the Caughley manufactory by a partner in



Fig. 174. Worcester Mug.  
(Museum of Practical Geology.)

the original Worcester manufactory named Holdship. It was unknown in France until 1775, and was first employed in a service ordered in 1777 for the Empress of Russia; but it was little used until 1806. A mug of this printed ware is decorated with a portrait of Frederick the Great, in armour, dated 1757. He is represented pointing towards a trophy, with banners inscribed with the names of the places celebrated in Frederick's campaign of that year—Prague, Breslau, &c.—also a figure of Victory, and the monogram R H,



M. 152.

Worcester, with an anchor painted over it (M. 152). The whole is printed in black, with remarkable distinctness and precision. The paste is not very white, but is of tolerable transparency and good glaze. A jug, with a similar portrait (Fig. 174), is in the Museum of Practical Geology. This mug has been made the subject of a poem published in the 'Gentleman's Magazine.'<sup>1</sup>

Specimens of inferior execution, and apparently of earlier date, occur, printed in a pale, purplish colour. The designs are sometimes curious—pastoral subjects, tea-drinkings, or other scenes of private life, the costumes being those of the reign of George II.

The original Company confined themselves principally to making blue-and-white ware in imitation of the blue-and-white Nankin, and some fine specimens in bright colours were also copied from the Japan. Subsequently, the Sèvres style was followed in imitating the bleu de Roi and salmon-scale grounds, and the Dresden in the paintings of birds, insects, and flowers. Many vases and tea-sets were made after these models, in which the colours are

<sup>9</sup> M. Brongniart, however, states that this style of printing was first used in the Liverpool works (*Traité des Arts Céramiques*, tom. ii. p. 648). He also

says (p. 174) that the art of printing was practised upon enamelled pottery at Marienberg, in 1760.

<sup>1</sup> See APPENDIX.

rich, the forms good, and the paintings accurate, though sometimes stiff. The paste, however, is very inferior to that of Chelsea and Derby.

The following extract from a correspondent in the 'Annual Register' of 1763 shows the estimation in which this ware was held at the period he wrote:—

"I have seen potteries of all the manufactories in Europe. Those of Dresden and Chatillon<sup>2</sup> in France are well known for their elegance and beauty; with these I may class our own of Chelsea, which is scarce inferior to any of the others; but these are calculated rather for ornament than for use, and if they were equally useful with Oriental china, they could yet be used by few because they are sold at high prices. We have indeed many other manufactures of porcelain, which are sold at a cheaper rate than any that is imported, but, except the Worcester, they all wear brown, and are subject to crack, especially the glazing, by boiling water."

Another contemporary writer<sup>3</sup> bears like testimony to the excellence of the Worcester ware. After giving the compositions of porcelain, he says—"There have been several similar compositions used for the imitation of china-ware in the works set on foot in different parts of Europe, and among the rest I have seen at one of those carried on near London, eleven mills at work grinding pieces of the eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a very heavy clumsy manner, especially with regard to those parts that are to support the pieces in drying. A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness, and a texture that admits of its being modelled or cast in the most delicate manner, but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true china-ware."

<sup>2</sup> *Qu.* Chantilly?    <sup>3</sup> *The Handmaid to the Arts*, vol. ii. p. 354. London, 1764.

In 1790 the present manufactory was commenced by Messrs. Chamberlain, and joined in 1839 to that of Flight and Barr; the Worcester Porcelain Works having been purchased in 1783 by Mr. Thomas Flight, from whom they afterwards passed to Messrs. Flight and Barr. Some experiments on a new combination for a porcelain body or paste under the latter, in 1813, led to the works carried on for a short time at Nantgarrow, two parties employed in the mixing-room having absconded to that locality with what they considered an important secret.

These works are now carried on with great spirit and success by the present proprietors, Kerr and Binns;<sup>4</sup> and are, with the exception of those of Coalport, the only existing manufactories of the numerous English ones we have been describing.

The peculiar mottled blue of this ware was caused by the accidental running of the colour in the glazing kiln; and, being novel, it became popular, and many fine specimens were produced. The specimens of this ware with *raised* deep blue flowers upon a white ground are curious and rare. A jar of this description is in the collection of Sir C. Price.

At Colonel Sibthorp's sale a pair of octagonal vases and covers, painted with exotic birds in white compartments on dark blue and gold borders, from Stowe, sold for 40*l*.

A fine old jug, painted with exotic birds, sold for 8*l*. at Mr. Angerstein's sale.

The marks (M. 153 to 163) upon this ware are very puzzling and of great variety. The manufacturers appear to have followed no rule but their own caprice in affixing them. The early specimens have Dr. Wall's mark, a W, afterwards a crescent, the chequers, and the Chinese and Japan



M. 153.



M. 154.



M. 155.



M. 156.



M. 157.



M. 158.



M. 159.



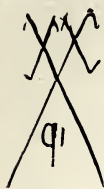
M. 160.

marks in imitation of that ware. There appears also a series of numerals from 1 to 9, disguised by flourishes, to simulate Chinese

<sup>4</sup> At the recent Exhibition at Paris were exhibited some fine and interesting specimens of imitation of Limoges enamel upon porcelain produced at these works. In the Limoges specimens the shades are laid on with dark colour upon white. The peculiarity of this fabric is that the shades are produced

by the reflection of the dark-blue enamel ground through the white superimposed, and the whole of the material is porcelain: thus differing from the ancient Limoges ware and Sèvres imitations, where the enamel is laid over thin sheets of metal.

characters (4, 5, and 7 are figured). The Dresden cross swords are also affixed to some specimens. Other marks are found for which no explanation can be given, and many others; probably those of the parties for whom the set was made. The character of the ware, however, is a better guide than any mark.



M. 161.

⚔ or ⚔

M. 162.



M. 163.

## SHROPSHIRE.

## CAUGHLEY, COALPORT, COALBROOK OR COLEBROOK DALE.

A plentiful supply of coal and fine clay is among the natural advantages which appear at an early period to have suggested the manufacture of pottery at this and other localities on the right bank of the Severn in this neighbourhood.

The débris of old pottery, the heaps of broken seggars, and the remains of hovels and kilns met with both on the surface, and in excavations, sufficiently attest the antiquity of the art as practised in this district.

The numerous old specimens in the possession of many families, looked upon as treasures, and known to have been handed down as heirlooms through several generations, afford good indications of the progress from coarse brown pottery<sup>5</sup> to fine earthenware, and from opaque stoneware to the finest porcelain.

The early Salopian porcelain was originally made at a small manufactory at Caughley, near Broseley.<sup>6</sup>

The exact period at which the manufacture of china commenced at Caughley, is not quite clear; but that it was anterior to the year 1756 is evident from the fact that a specimen bearing that date is now in the possession of W. F. Rose, Esq., of Coalport.

A specimen dated 1776, shows, that between those two periods great progress had been made, both in the quality of the ware and in the style of the decoration.

Still greater improvements were however effected a few years after by a gentleman named Turner, who was a good chemist and an excellent draughtsman; and Mr. Gallimore, into whose family Mr. Turner married, had also an interest in the works. In order to qualify himself more perfectly as a manufacturer, Mr. Turner

<sup>5</sup> Upon opening a coal-mine at Jackfield, about two miles from Coalport, which had not for a century been entered until a few years since, a mug of brown pottery was found in perfect preserva-

tion, and is distinctly marked "1634," proving that the manufacture of that material had had a very early introduction in that entire neighbourhood.

<sup>6</sup> See HISTORY OF POTTERY, p. 176.



visited France in 1780, where he acquired knowledge of a superior character, and on his return brought with him a modeller and an architect. Upon assuming the management of the works, Mr. Turner introduced blue printing upon ware, a process he deemed specially his own, and consequently the workmen were kept apart from the others, and the admission of strangers strictly prohibited.

The style of decoration at this time was chiefly confined to blue printing, but in 1798 the late Mr. John Rose, who had been brought up under Mr. Turner, assumed the proprietorship, and in



Fig. 175. Salopian Cup and Saucer. (Museum of Practical Geology.)

1799 transferred the works to Coalport, a much more convenient site on the opposite bank of the river, where he carried them on upon a more extensive scale, and effected very great im-

provements, for which, in 1820, he received a gold medal from the Society of Arts.

Fig. 175 is a two-handled cup and saucer, painted blue flowers, and gilded.

Great quantities of ware were manufactured at Caughley for, and bought by, the then existing Worcester houses, by whom it was painted and gilded by their own artizans.

The Caughley marks (M. 164, 165, 166, 167) were a crescent in outline,<sup>7</sup> C and S, in capital letters, and a kind of arrow-head. At what different dates these several marks were employed is not now known; but all were in general use.

We regret to have observed upon some recent specimens of this manufacture marks of double L and anchor, in imitation of Sèvres and Chelsea.

This ware, commonly termed Coalbrook Dale, like the Worcester, was generally more for use than ornament; and the cha-

<sup>7</sup> So distinguished from the Worcester crescent, which is filled in.

racter of the ware being very similar, no notice is necessary as to individual specimens, but occasionally examples occur of high artistic merit. Horace Walpole, however, mentions "a square compotier with blue and gold flowers of Salopian porcelain." The manufactory is still carried on with great activity under the management of Mr. W. F. Rose.<sup>8</sup>

### SWANSEA.

It was about the year 1750 that earthenware was first made at Swansea on a small scale, and in 1790 the manufactory, with the name of Cambrian Pottery, was much extended under the management of Mr. George Haynes, who subsequently introduced a superior kind of ware called "opaque china;" but the works had not attained to half their present size, when the estate in 1802 was purchased by Mr. Dillwyn. This establishment is particularly described by Donovan. The opaque china became remarkable for the beautiful painting of birds, butterflies, and shells, drawn from nature, by Mr. W. W. Young, but it was not till 1814 that any translucent body or approach to porcelain was made at Swansea.

As might be expected, the objects in natural history painted upon it were most carefully executed. The manufacture was not long continued, other occupations engaging the attention of Mr. Dillwyn, and in 1817 the porcelain was laid aside, and earthenware again became the sole product of the Swansea pottery.

The wares produced there, and at Nantgarow, were perhaps

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<sup>8</sup> In 1850, Messrs. Daniell of London, whose transactions with the Coalport works are very extensive, suggested to Mr. Rose the possibility of restoring the celebrated "Rose Dubarry;" and after a lengthened mutual co-operation, amid difficulties which have always beset the production of this lovely colour, they succeeded in effecting it, and the result was the manufacture of a magnificent dessert service, which created an extraordinary interest at the Great Exhibition in 1851, and which, for evenness of colour and uniformity of tint, was thought by many to surpass the original Sèvres itself.\* In the following year, when her Majesty lent her valuable collection of vases for study at Marlborough House, Messrs. Daniell memorialised the Queen

to allow them to make models from them, and the royal permission was most graciously accorded. With great energy, and regardless of expense, these beautiful designs of the finest period are now being reproduced at Coalport upon soft paste, and those that have been viewed at Messrs. Daniell's establishment have been deemed highly successful.


The turquoise colour, so universally admired, is now engaging their deep attention; and as they have succeeded at Coalport in securing the services of artists and modellers of acknowledged reputation, great achievements may yet be looked for from this department of Ceramic art.

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\* This service was purchased by the Lord Ashburton.

superior in quality to any porcelain that had hitherto been made in this country. No expense was spared either in procuring the materials or in conducting the manufactures; and the want of success on the part of the spirited proprietors is to be attributed solely to the deficiency of public patronage, it being found impossible to obtain a remunerative price for the porcelain. Since the discontinuance of these establishments the excellent quality of the ware has been more justly estimated, and the prices which are now eagerly given by amateurs and collectors are much greater than those originally demanded by the makers.<sup>9</sup>

Mr. Dillwyn retired from the concern in 1813, which he relinquished to his son, Mr. L. L. Dillwyn, who has since turned it again into a fine pottery establishment, where the classical forms have been studiously adopted. The ware made in imitation of the Etruscan has very great merit. The paste of this porcelain is of a compact fracture, which distinguishes it from that of Nantgarrow, which is granular. The mark is "Swansea" stamped or in red, sometimes with the addition of a trident



(M. 168). The name of Bevington, who was employed as manager, appears upon many pieces.

#### NANTGARROW (GLAMORGANSHIRE).

This establishment was formed in a secluded valley in Wales, ten or twelve miles north of Cardiff. The motive for choosing such an inconvenient site (for the materials had to be conveyed by land-carriage from the port of Cardiff), appears evident from the following communication from Mr. Dillwyn:—"At this time (1813) two persons, under the assumed names of Walker and Beely, set up a small kiln at Nantgarrow, and sent a specimen of *beautiful* porcelain, having a granulated fracture much like fine lump-sugar, with a claim for Government patronage, and through my friend Sir Joseph Banks, as a member of the Board of Trade, I was requested to visit Nantgarrow, and to report my opinion of its quality. From the great number of broken and imperfect articles which I found, it was quite plain that they could not be produced with any certainty, but I was made by the parties to believe that the defects arose entirely from the inconveniences of their little factory, and was induced to build a small china-work adjoining the Swansea pottery, that the granulated body might have a fair trial. While engaged in some experiments for strengthening this body, so that the articles

<sup>9</sup> 'Porcelain,' Lardner's Cyclopædia.

might retain their shape in the kilns, and for removing their liability to craze and shiver, I was astonished by receiving a notice from Flight and Barr, of Worcester, that the persons who called themselves Walker and Beely had clandestinely left their service, and warning me not to employ them. Flight and Barr, in the most gentlemanlike way, at the same time convinced me that this granulated body could never be made of any use, and as it was not worth their while to prosecute them, the runaways went back for a few months to Nantgarrow, and I do not know what afterwards became of them. Beely, under the name of Billingsly, though he had another *alias*, was well known in all the British china manufactories to be a first-rate painter of flowers; and Walker, whose other name I forget,<sup>1</sup> had married his daughter, and was employed with his father-in-law in Flight and Barr's mixing room."

Respecting Beely, whose paintings upon Swansea as well as Nantgarrow specimens are highly esteemed, we further learn from a person who now carries on a pipe manufactory and red ware pottery at Nantgarrow, that he was a native of Derby, came to Swansea, was a master painter in the pottery, married a daughter of Mr. Landers, the banker; after that he went to Bristol, and carried on his business as a painter on glass and china; and, in 1820, went to Nantgarrow, and carried on the manufactory of china in conjunction with Mr. W. Young until he died, and then the work was given up.

Young appears to have been employed in the Cambrian Pottery, which he left to join Beely. Besides the specimens painted at Swansea, a considerable quantity of this porcelain, particularly plain white plates, was sent to London, and there painted and decorated. The mark is "Nant-garw" stamped. The initials G. W. are impressed upon Walker's pieces, which were decorated at Nantgarrow.

#### OTHER LOCALITIES.

The establishments at Leeds, Mr. "Place's ware" at York, and that at Liverpool and Lowestoft, which do not appear to have generally made porcelain, are noticed in the section of English Pottery.

As this work does not profess to include any description of the present existing manufactories of porcelain in England, it will be sufficient to notice that Staffordshire is now the site of the great

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<sup>1</sup> George.



manufactures. From among these may be mentioned Minton, Copeland, Ridgway, and many others whose productions were displayed in the Great Exhibitions of London and Paris.<sup>2</sup>

Among the more modern manufactures must be mentioned a fabric marked "Mason's Iron-stone China," made near Leek in Staffordshire, which, however, is not an iron-stone, but fine porce-

lain: at least such are the specimens in the collection of the author, consisting of a pair of ewers (Fig. 176), large size, finely moulded, rich in gilding and painting, and most creditable to this manufacture, which, from the expensive nature of its ware, failed of success.

For good and cheap articles these manufactures are unrivalled. The French hard paste productions show more taste in colour and ornamentation, but cannot compete with the English soft china in other respects. The defect in England, of not sufficiently appreciating high art in manu-



Fig. 176. Leek Vase. (Marryat Coll.)

factures, can only be remedied by cultivating the public taste in this respect and by the encouragement of Schools of Design; for what the public does not or cannot appreciate, it is clear that the manufacturer will not care to produce.

One English manufactory is, we regret to state, occupied in imitating the ware and copying the marks of the foreign fabrics of Sèvres and Dresden. As the English manufacturers are now protected by law from having their marks put upon foreign goods, they themselves should in justice be restrained from committing similar frauds upon others.

<sup>2</sup> We refer the reader to the Reports of the Juries, which are too long for insertion here, for the high and well-

merited encomiums bestowed upon our modern manufacturers.

A most beautiful specimen, a jug, of jewelled porcelain, style of Sèvres, upon a blue ground, was exhibited by Copeland at the late Exhibition at Paris, which will bear comparison with the products of that celebrated manufacture. No mark whatever is affixed.<sup>5</sup>

In making the previous observations we must explain that we do not object to manufacturers making copies of old and curious specimens; and this has been done successfully in many wares, such as Majolica, Palissy, Sèvres, and Capo di Monte: but what we most strongly complain of is, the manufacturer affixing not his own but the forged mark to the imitation, thereby entrapping the ignorant and unwary to buy a counterfeit for a real specimen. Though he may not himself offer the spurious ware for sale as real, yet, as the motive is to deceive eventually, he certainly is a consenting party to the fraud in question. The manufacture of spurious articles of pottery and porcelain, as well as all kinds of virtù, has now become universal. As the so-called Chamber of Horrors has been suppressed at Marlborough House, a new chamber might be usefully established for the reception and exposition of fraudulent imitations; and in that case we would recommend collectors who have been deceived in this way, instead of sending the spurious article to public sale for what it will fetch, and thus perpetuating the fraud, rather to deposit it in a collection for the benefit of the public, who would thus be put on their guard against similar impositions.

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<sup>5</sup> It is figured in the 'Art Journal' for September, 1856.

## CHAPTER XIII.

## FRENCH PORCELAIN.

Manufacture of porcelain at St. Cloud — First mentioned by Lister — Alluded to by Voltaire — Privileges granted by Louis XIV. — The minister Orry engages the brothers Dubois — A company established under the name of Charles Adam at Vincennes — Patronised by Madame de Pompadour — Perfection of the porcelain — Manufactory transferred to Sèvres — Purchased by Louis XV. — Endeavours to make hard paste — Negotiations with Hanüing — Guettard discovers kaolin at Alençon — Madame Darnet makes known the kaolin of S. Yrieix — Hard porcelain made — Manufactory spared in the Revolution — M. Brongniart appointed by the First Consul — Beauty of the *Pâte Tendre* — Its most celebrated colours — *Rose Dubarry*, &c. — Style of decoration — Porcelain flowers of Vincennes — Exclusive privilege to gild porcelain — Historical series of forms — Fraudulent imitations of Sèvres porcelain — Celebrated collections — Beau Brummell — Royal Collection — Strawberry Hill — Various private collections — Stowe, Bernal, and other Sales — Plaques — Groups and Figures — Marks of the different periods — Chantilly — Villeroy — Sceaux — Orleans — Etiolles — Bourg-la-Reine — Clignancourt — Lille — Arras — Tournay — Manufactories of hard porcelain at Paris, &c. — Other French manufactures — *Biscuit de Nancy* — Musée Céramique at Sèvres — Concluding remarks on our public Ceramic collections.

THE history of the manufacture of porcelain in France may be divided into two distinct eras; the first, which dates from 1695, and extends to 1768 or 1770, is that of soft porcelain. The second era, which we may consider to begin from 1770, comprises the manufacture at Sèvres of hard porcelain. In this chapter we give the history of this celebrated manufacture.

Although porcelain was brought to perfection at Sèvres, it was not there that it originated. From 1695 a soft porcelain was made at St. Cloud, though at first coarse and heavy, of a yellowish paste, and thick lead glaze. The manufactory of St. Cloud may be considered as the parent of the porcelain manufactories of France. In 1735 an unfaithful workman carried the art to Chantilly, and again, in 1740, the brothers Dubois, “transfuges” from Chantilly, sold the secret of its porcelain manufacture to the infant establishment at Vincennes.

The first recorded notice of the porcelain manufacture of France is contained in the published travels of Martin Lister, who visited the establishment at St. Cloud in 1698, and whose work we have before quoted. His account is as follows:—

"I saw the potterie of St. Clou, with which I was marvellously well pleased, for I confess I could not distinguish between the pots made here and the finest China ware I ever saw. It will, I know, be easily granted me that the painting may be better designed and finished (as indeed it was), because our men are far better masters of the art than the *Chinèses*, but the glazing came not in the least behind theirs, not for whiteness, nor the smoothness of running without bubbles. Again, the inward substance and matter of the pots was to me the very same, as hard and firm as marble, and the self-same grain, on this side vitrification. Further, the transparency of the pots the very same.

"I did not expect to have found it in this perfection, but imagined this might have arrived at the Gombroun ware, which is, indeed, little else but a total vitrification; but I found it far otherwise, and very surprising, and what I account part of the felicity of the age, to equal, if not surpass, the *Chinèses* in their finest art.

"They sold these pots at St. Clou at excessive rates, and for their ordinary chocolate-cups asked crowns a-piece. They had arrived at the burning in gold in neat cheque-work. They had sold some furniture of tea-tables at four hundred livres a set.

"There was no moulding or model of China ware which they had not imitated, and had added many fancies of their own, which had their good effects, and appeared very beautiful."

Lister adds, that, although its proprietor, M. Morin, had been practising the secret of his paste for more than twenty-five years, yet it was only within the last three that he had succeeded in bringing it to perfection. This makes the discovery of soft porcelain in France to have been in 1695, consequently at a period fifteen years anterior to the discovery of hard porcelain by Böttcher.

Voltaire observes, in his '*Siècle de Louis XIV.*,' "On a commencé à faire de la porcelaine à St. Cloud, avant qu'on en fit dans le reste de l'Europe."

Notwithstanding the high eulogium of Lister, it is clear, from an examination of the specimens of the products of that period in the Museum at Sèvres, which are coarse, and little better than fayence,<sup>1</sup> that no good porcelain was made at St. Cloud at the time of Lister's visit, nor indeed any fine ware until 1718, when Chicoineau was director of the works. He was succeeded by Trou.

The manufacture of porcelain occupied much of the attention of Réaumur,<sup>2</sup> and he succeeded in producing a substance known as "Réaumur's Porcelain," a designation which it owes to its appear-

<sup>1</sup> For the Fayence of St. Cloud, see page 91.

<sup>2</sup> From 1727 to 1729.



ance rather than to its real properties, it being merely a devitrification of glass.<sup>3</sup> Having afterwards procured from China the petuntse and kaolin employed in that country, he made numerous researches to find similar substances in France; and although he did not completely succeed, Macquer and others, proceeding upon his indications, produced, when the requisite materials were discovered, the fine porcelain afterwards made at Sèvres.

Louis XIV. appears to have interested himself in the success of this manufacture, and rewarded Morin by granting him, in 1702, exclusive privileges.

In 1740 the brothers Dubois, who had been carrying on the manufactory at Chantilly, proposed to the Marquis d'Orry, Minister of Finances, to reveal to him the secret of the composition of porcelain paste. The minister, desirous that France should possess a manufacture that would rival that of Saxony, and thereby make herself independent of a foreign country, received the brothers Dubois, and gave them a laboratory at Vincennes for their experiments. But they did not realise the promises they had held out, and were dismissed, after three years, for bad conduct, having caused an expenditure of 60,000 francs. Gravant, an active and intelligent man, succeeded them, made soft porcelain, and sold the secret to M. Orry de Fulvy, brother of the minister, who, in 1745, formed a company, under the name of Charles Adam,<sup>4</sup> for which he obtained exclusive privileges for thirty years, and a place for their manufactory in the Château of Vincennes. It was then under the control of M. Boileau, who introduced great improvements into the manufacture of its porcelain; the secret of gilding was purchased from Hippolyte, that of managing the colours from a Sieur Caillat, and the services of Hellot and other eminent chemists, artists, and painters were secured. The decorations at this period were almost entirely imitations of the Chinese.<sup>5</sup>

In 1753 the privilege of Charles Adam was sold to Eloy Brichard, and Louis XV. took a third share in the establishment, and granted it the title of a royal manufactory.

<sup>3</sup> See GLOSSARY, Réaumur's Porcelain.

<sup>4</sup> Charles Adam was a celebrated French sculptor, who had been employed by Frederick, King of Prussia, to execute at Berlin a statue of Field-Marshal Schwerin. Being struck with the excellence of the modelling of the Dresden porcelain, he brought back with him on his return to Paris specimens of the manufacture which

attracted the admiration of Madame de Pompadour.

<sup>5</sup> In the Musée Céramique at Sèvres are two small vases, belonging to the period from 1780 to 1785, which had been purchased as Chinese porcelain in 1829, and it was not until some time afterwards that, in cleaning the pieces, the error was discovered by finding the Sèvres mark at the bottom.

In 1754 it had arrived to a high degree of perfection, and its productions had become celebrated for their beauty. The buildings at Vincennes were found too confined for the manufactory, and the company caused a large edifice to be built at Sèvres, to which it removed in 1756.

In 1760 Louis XV. bought the establishment of the company, and became sole proprietor of the manufactory, appointing M. Boileau director, with a grant to the manufactory of 96,000 francs.

Madame de Pompadour, who reigned supreme in France for twenty years, was a strenuous patroness of the Ceramic art. Her taste for luxury and her love for the fine arts were unbounded. Among other useful projects she established upon its present splendid scale the Royal Porcelain Manufacture of Sèvres, and gave it every encouragement. It is recorded in her Biography:—  
“Après plusieurs tentatives faites en France pour imiter les porcelaines de Saxe, et suppléer à des médiocres contrefaçons de celle de la Chine, elle fut frappée en voyant quelques échantillons que Charles Adam présentait au Roi, elle encouragea de nouveaux essais, et dès lors la manufacture de Sèvres ne redouta plus aucune rivale.”

The manufactory had not as yet produced any other description of porcelain except the “pâte tendre,” the composition of which was very complicated as well as very expensive, from the frequent accidents arising from the liability of the soft paste falling in the process of firing. Besides it differed essentially from the porcelain of China and Japan, which alone were considered as real porcelain. Consequently, notwithstanding the brilliant quality of the pâte tendre of Sèvres, researches were still continued to discover the secret of hard porcelain, which had been made for sixty years in Saxony.

Hanüing, the founder of the Frankenthal manufactory, being dead, his youngest son, Peter Anthony, who was possessed of the secret of the process, sold it, in 1761, to the directors of the Sèvres manufactory, who had previously been in negociation with his father, for an annuity of three thousand livres. But the impossibility of carrying out the manufacture was evident, owing to the want of the kaolin, which had not been discovered in France.

Louis, Duke of Orleans, son of the Regent Philip, had founded (about 1750) a laboratory at Bagnolet, under the direction of Dr. Guettard, in order to discover the art of making hard or Chinese porcelain. Guettard discovered kaolin near Alençon, with which he made porcelain, but the kaolin was grey, and very inferior to that used in China or Saxony. Guettard published the result

of his researches in a memoir, which he read at the Academy of Sciences in November, 1765.

Chance led to the discovery, in the same year, of the quarries of St. Yrieix, near Limoges, producing kaolin of the finest quality, and in the greatest abundance.<sup>6</sup> Madame Darnet, the wife of a poor surgeon at St. Yrieix, having remarked in a ravine near the town a white unctuous earth, which she thought might be used as a substitute for soap in washing, showed it, with that object, to her husband, who carried it to a chemist at Bordeaux. This person, having probably heard of the researches which were making to obtain a porcelain earth, suspecting its nature, forwarded the specimen to the chemist Macquer, who recognised it immediately as kaolin. Having determined the abundance of the kaolin of St. Yrieix, in 1768, Macquer, after several experiments, established at Sèvres, in 1769, the manufacture of hard porcelain,<sup>7</sup> which was soon carried on upon an extensive scale, but the two kinds of porcelain continued to be made until 1804. Thus did this accidental discovery lead to a most important change in the Ceramic manufacture of France.<sup>8</sup>

Before this the porcelain was remarkable for its creamy and pearly softness of colour, the beauty of its painting, and its depth of glaze; but upon the change to hard paste the artists could not manage the colours so as to obtain the same effect upon the more compact and less absorbent material, and very indifferent specimens were produced.

The direction of the manufactory passed, on the death of M. Boileau, successively into the hands of Parent and Regnier. The latter was deprived of his appointment and imprisoned in 1793. It is a singular circumstance that the Sèvres manufactory, a royal establishment, which had, by its immunities and privileges, excited the hatred of private manufactories, and which made only objects of luxury, should, at a time when simplicity was in repute, not only have escaped being sold or suppressed, but, on the contrary, have received the support of the revolutionary government. It was

<sup>6</sup> The quarries of St. Yrieix produce not only the kaolin itself, but it is also accompanied by the pure white felspar (petuntse) so indispensable in the manufacture of porcelain.

<sup>7</sup> In the Musée Céramique there is a small figure of Bacchus, made with the first specimen of Limoges kaolin brought by Darnet.

<sup>8</sup> Madame Darnet, to whom France

is indebted for the means of attaining the highest rank in the manufacture of porcelain, was living unknown, and in misery, in 1825, when she applied to M. Brongniart for the means of returning on foot to St. Yrieix. Louis XVIII., immediately on being acquainted with her situation, granted her a pension from the civil list.

managed by three commissioners until 1800, when the First Consul appointed the celebrated M. Brongniart sole director.<sup>9</sup>

Sèvres porcelain, for common or domestic use, had generally a plain ground, painted with flowers in patterns or medallions. Articles "de luxe," and pieces intended for royal use, had generally grounds of various colours, such as "bleu de Roi," "bleu-turquoise" yellow (jonquille), green (vert-pré), and lastly, that lovely rose colour called after Madame Dubarry.<sup>i</sup> Very skilful artists were employed upon the highest class of porcelain, which is decorated with landscapes, flowers, birds, boys, and Cupids, most gracefully disposed in medallions of every variety of beautiful form. Some of the latter were painted by the celebrated Bouchet. The portraits and miniatures are of a later date. There exist some beautiful specimens of pear-shaped cups in the "style de Saxe," painted at Vincennes by Saxon artists before the French artists attained so much celebrity at Sèvres.

Little more need be said as to the value and rarity of the genuine soft paste, especially those specimens which are painted with subjects after Watteau and other well-known masters : the celebrated

<sup>9</sup> Alexandre Brongniart, who for nearly fifty years was director of the manufactory of Sèvres, was at the same time one of the most eminent of modern geologists. It is to him and to his friend Cuvier that we are indebted for the first insight into the more recent formations of our globe, and from their united labours has resulted the modern science of Palæontology, or the history of organic bodies buried in the depths of the earth. M. Brongniart wrote, in conjunction with Cuvier, the celebrated essay on the geology of the environs of Paris, the text-book of tertiary geology. He was also the author of several works on mineralogy, the *Traité des Artes Céramiques*, &c. His early study of chemistry well fitted him for the post of director of the manufactory at Sèvres, which owes to his talents and exertions much of its modern celebrity. He was the originator of the Musée Céramique, a zealous and kind encourager of artists, and it was by his patronage that the talents of Madame Jaquotot, Philippine, Constans, and other celebrated artists of Sèvres, were developed. M. Brongniart was the son of the distinguished architect of that name who built the Bourse

at Paris, and father of the present professor of botany. He died in 1847.

<sup>i</sup> A beautiful pink or rose-colour, found in the old pâte tendre of Sèvres. Although this term is familiar to the collectors of china, as designating one of the most lovely colours Sèvres ever produced, it is singular that the name is unknown at Sèvres, and no account can be found in the archives of the manufacture of a colour bearing that name. The only record of Madame Dubarry, in connexion with the establishment, is a label affixed to two vases in the model-room, "Vase du Barry." Probably the "rose" may have been her chosen colour, and worn in compliment to her, as the "bleu de Roi" was the "livrée" of the king's "domestiques," these two words having in those days a much wider acceptation than in the present time. "Il porte la livrée du Duc d'Orleans, ou du Roi," implied that he wore their colours, either (and usually) in a shoulder-knot or in uniform. The king's "garde royale" wore the "bleu de Roi." The word "domestique" was applied as we say "servants of the crown;" literally, "members of the household."



jewelled cups of the best period must not be omitted to be mentioned. The latter, however, unless they have the *bleu de Roi* ground, may be suspected as spurious. The beauty of the painting, the richness of the gilding, and the depth of colour, determine the value of the Sèvres porcelain.

Flowers of great beauty were modelled in porcelain at the beginning of the manufacture, only when it was at Vincennes, the fashion for them having passed away about the time of the transfer of the establishment to Sèvres. These flowers were the work of women, and so highly were they esteemed, that two bouquets which were mounted in 1748 for the King and the Dauphine cost the enormous sum of 3000 livres each.

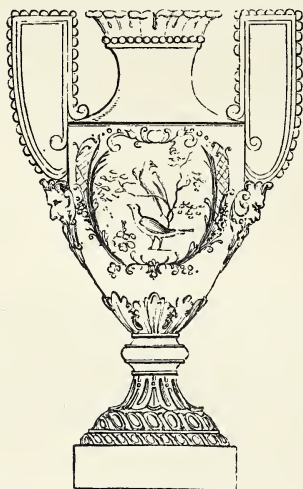


Fig. 177. Vase. Sèvres. Stiff Style.  
(Dresden Coll.)

By a decree issued in 1766, and renewed in 1784, all manufactories, excepting the Royal Sèvres, were prohibited from using gold in the decoration of their porcelain. This exclusive privilege accounts therefore for the rarity of ancient French gilded porcelain, how rich soever the paintings on the piece.

As regards the forms of the Sèvres porcelain, there are not to be seen, in the large pieces at least, the classical and elegant designs of the Dresden, but, on the contrary, forms stiff and inelegant. (Fig. 177.) A visit to the collection at Sèvres will convince every

one that the antique models were rarely studied for imitation. Here examples of all the several forms produced from the first commencement of the manufacture are ranged in regular series, each with their respective date; and it is said to have been the pride of the Royale Fabrique never to confuse the stately succession by a repetition of the same shapes in any subsequent year. Louis XVI., in 1785, obtained from M. Denon a rich and interesting collection of Greek vases, to serve as models of pure and simple forms, and thus change the bad contours given to the porcelain in the preceding reign, which was then considered to be in bad taste. The elegant style common to all other French productions in the time of Louis XIV. certainly did not extend to the porcelain.

The Sèvres porcelain, as it is without comparison the most beautiful in colour, and also the most rare and valuable, is consequently

the most difficult to procure in a genuine state, the real "pâte tendre" having been made in perfection only from 1740 to 1769. A great quantity of common ware was also made during that period, but not much of the fine bleu de Roi, turquoise, and rose Dubarry.

At the conclusion of the last war, the old stocks in the Royal Manufactory of Sèvres were put up to auction, and bought by certain individuals, who also collected all the soft ware they could find in the possession of other persons. The object of this proceeding for a long time remained a mystery, but at length the secret transpired, that the parties had discovered a process which consisted in rubbing off the original pattern and glaze, and then colouring the ground with turquoise or any other colour, and adding paintings or medallions in imitation of the style of the old "pâte tendre;" thus enhancing a hundred-fold the value of the pieces. With any other description of porcelain the adoption of this process would have been impracticable without discovery, but the soft paste was found to have absorbed in the first firing such an excess of glaze, that the second application of heat had the effect of bringing out a fresh portion, sufficient to cover the surface where the original glaze had been filed away, and thus giving the appearance of the original process. The turquoise was found to succeed the best, and therefore more revivals of this colour exist than of any other.<sup>2</sup> A china dealer, lately dead, obtained the immense fortune which he left, by this artful process. It is very difficult to detect the fraud, but the want of vividness in the colour, and of evenness on the surface of the glaze, will sometimes afford an indication. In some pieces, the marks of a second firing may be detected, in consequence of the unskilful way in which the work has been done. Also something may be learned by comparing the date of the forms with the period of the style of painting and colour, and any incongruity in this respect will detect the imposture.<sup>3</sup> This comparison can, however, be only completely made at Sèvres, where reference can be made to the form of every piece. A déjeuner service, with portraits of Louis XIV. and the principal ladies of his court, having been offered to Louis XVIII., in 1816, as having belonged to his grandfather, Louis XV., was sent to Sèvres to ascertain its

<sup>2</sup> The white Derby soft paste is now said to be used for the purpose, the supply of Sèvres being exhausted.

<sup>3</sup> Drawings of the forms, with the periods of their adoption, taken from the archives of the Royal Manufacture, would be not only extremely interesting,

but would afford a simple test as to the frauds practised with regard to this description of porcelain; for it would be almost impossible to combine with accuracy, on a spurious piece, the precise form, with the date and artist employed in its decoration.

authenticity. The irregularity of the marks, added to the anomaly in the forms, particularly that of the plateau, which was of a form that was not invented until 1788, furnished easy proof of the fraud. It being of no further interest to the king, it was placed in the Museum at Sèvres as a specimen of fraudulent imitation.

Amidst the destruction and havoc made in the royal palaces of France, and the châteaux of the nobility, at the Revolution, a great quantity of this valuable porcelain was broken, and perhaps the finest specimens were transported to foreign countries. Mr. Beckford possessed, at Fonthill, one splendid vase, which was rescued from the pillage at Versailles, its companion being lost.

The collection attached to the Imperial manufacture at Sèvres is so well known and appreciated, that any detailed notice becomes superfluous. The collection of models of the various pieces and services made there is extremely interesting. We quote the description of one, which probably belongs to the service lately in the possession of the Earl of Lonsdale, as showing the accuracy and minuteness of the records of this department:—"Verrière ovale, dite verrière Russe, culot relief à feuillage de laurier, avec deux têtes de femme opposées, formant anses, camées incrustés en pâte de porcelaine colorée, simulant les pierres fines; pièce du service de table exécuté en 1778, sur la commande de l'Impératrice Catherine II."<sup>4</sup>

We learn, from his biographer, that the celebrated Beau Brummell was a virtuoso in Sèvres china. Captain Jesse states,<sup>5</sup> that to meet the demands made upon him (Brummell), he "had a sale of his buhl furniture, which sold for a considerable sum. His Sèvres china had been bought some time before by Mr. Crockford, jun., then an auctioneer; who, according to his own statement, went over to Calais solely for the purpose of making this purchase. Mr. Crockford described this china as 'the finest and purest ever imported into England.' George the Fourth gave two hundred guineas for one tea-set, and a pair of the vases was sold for three hundred pounds. Some of these rare specimens of porcelain are now in the possession of the Duke of Buccleugh."

At the exhibition of Art Manufactures at Marlborough House in 1852-53, there was a selection from the collection of Sèvres porcelain belonging to Her Majesty the Queen, lent for the use of the students of painting on porcelain. These specimens from Buckingham House were originally brought to this country by George IV., who spared no expense in order to obtain the finest works of

<sup>4</sup> Musée Céramique, p. 337.

<sup>5</sup> Life of Geo. Brummell, by Captain Jesse, vol. ii. p. 22.

Ceramic art which had adorned the walls of Versailles prior to the first Revolution. In the collection were to be seen many vases, which at the present time would fetch at public sale 1000*l.* each. In these are found united the most exquisite skill of the modeller and the finest achievements of the painter. They amount in number to about 70, mostly single specimens taken from sets or suites. The entire collection is, doubtless, the finest in the world. It was found scattered in closets all over the palace, where it had been put away for years.<sup>6</sup>

Horace Walpole, in his Catalogue, mentions a tea-service of "white quilted china of St. Cloud;" and the collection at Strawberry Hill was very rich in Sèvres porcelain of the old dates.

The private collections existing in this country are very numerous, and some of them are extremely valuable and extensive. Among these may be mentioned that of her Royal Highness the Duchess of Gloucester, which is very rich in the finest colours of Sèvres porcelain; that of the Earl of Lonsdale, now dispersed, contained a large collection of splendid specimens, with 160 pieces of the service of turquoise, already mentioned as having been made by order of the Empress Catherine II. of Russia; it bears her monogram E, for Ecaterina (M. 169). The late Mrs. Byng, at Wrotham Park, had a set of splendid green and purple banded vases of exquisite beauty, which belonged formerly to Mr. Auriol. Of the centre of these we give a representation (*see* coloured plate, No. 4). The form represents that of an ancient galley, with its sail nearly furled, the holes round the vase being intended



M. 169.

to contain hyacinths, or other bulbous roots which flower in water. It is banded in green and blue, and is of the finest painting and decoration, being of the period 1750-1755. The two companion vases are equally fine in quality. Height, 15¼ inches. Mr. Charles Mills, of Camelford House, possesses a matchless set of the same colour, as well as a set of rose Dubarry from the collection of the late Princess Sophia; the latter vases are not only unrivalled in delicacy of colour, but also in beauty of form, which is not usual

<sup>6</sup> The greater part of the unrivalled collection of Sèvres ware belonging to the Crown, of which this was a selection, was purchased by King George IV. whilst Prince of Wales, at the period of the first French Revolution, when there were unusual facilities for obtaining objects of virtù, consequent on the

dispersion of the collections of the noblesse. It is understood to have been chiefly got together at the instance and by the active assistance of a French confectioner named Benôit, then in the service of the Prince, and by the celebrated Beau Brummell.



with Sèvres porcelain. We give a figure of the centre vase (*see* coloured plate No. 6.) The delicate colouring of the rose Dubarry is relieved by flowers painted upon a white ground ; the elephant handles are rarely seen. The date of its manufacture is from 1755-1768. Height, 17 inches. Captain Ricketts possesses some cups, on which are painted the most highly finished miniatures. Numerous other amateurs of this most exquisite porcelain might be mentioned, such as the Earl of Harewood, Mr. Martin T. Smith, and Mr. I. Sidney Tharp, of Chippenham Park, Newmarket, the last of whom possesses a very large dinner-service of turquoise, a tea-service of jonquille, and another of turquoise, with the cups pear-shaped, all which are stated to have formerly belonged to Marie Antoinette.

Mr. Ellis has a fine bleu de Roi vase, 20 inches high, with festoons of flowers beautifully modelled in high relief, richly gilded, and paintings of flowers in medallions.

The very choice collection of Sèvres porcelain at Stowe sold at high prices. A small coffee-cup, which weighed scarcely three ounces, realised 46 guineas ; and another, similar, but somewhat inferior, sold for 35 guineas. A chocolate-cup and saucer, bleu de Roi, with beautiful miniatures of two ladies of the Court of Louis XV., and four paintings of Cupids, though slightly injured during the

view, realised 45 guineas. The prices obtained for most of the cups and saucers were from 10 to 12 guineas. A beautiful specimen of a bleu de Roi cup, saucer and cover, jewelled in festoons, cameos, and imitation of pearls, sold for 35*l.* 10*s.* ; and another, somewhat inferior, for 21 guineas. A salver, mounted in a table with ormolu ornaments, sold for 81 guineas ; the companion piece for 100*l.*

At the sale of the china of the late Sir John M'Donald, in June, 1850, a jardinière and stand, bleu de Roi and gold, subject after Vernet, flowers and trophies, sold for 68*l.* A salver, bleu de Roi, 40 guineas ; coffee-pot, turquoise, 34 guineas ; a bowl, ditto, 46*l.* ; an ewer and dish, partly jewelled, 53 guineas. The cups and saucers sold from 10 to 15 guineas each. These prices, high as they appear, were surpassed at Lord



Fig. 178. Sèvres Vase, bleu de Roi.  
(Bernal Coll.)  
15½ in. high. (Sir A. de Rothschild.)

Pembroke's sale at Christie's in May 1851, where a set of three superb oviform vases and covers, *bleu de Roi*, with flat handles, painted with sea-ports and bouquets of flowers, and ormolu stands, sold for 1020*l*.<sup>7</sup> A pair, similar, with scroll handles, 450*l*.<sup>8</sup> A set of three matchless vases of the finest old Sèvres turquoise, with Cupids and wreaths gilt; the centre vase of elegant oviform shape, the two others flat ovals, each exquisitely painted with a camp scene after Wouvermans, and a trophy on the reverse, 698*l*. 5*s*.<sup>9</sup> A magnificent secretaire, with a superb plaque of the finest old Sèvres, 15 inches in diameter, with green border painted with flowers, and seven other shaped plaques of the same, enriched with mouldings and chasings of ormolu, 620 guineas.<sup>1</sup>

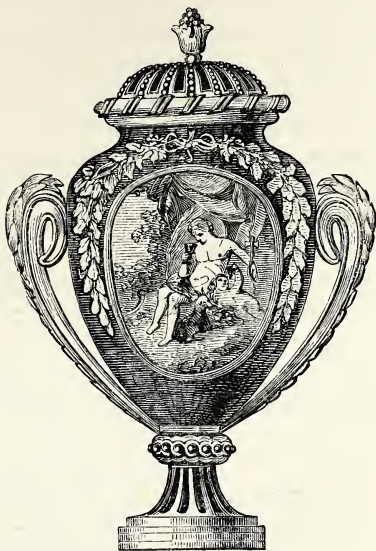


Fig. 179. Sèvres Vase, *bleu de Roi*. (Bernal Coll.)  
13 in. high. (Marquis of Bath.)

We have already noticed the Bernal sale as having been one of the most extraordinary on record. The prices obtained for the Sèvres porcelain were quite as unprecedented as those for the majolica, wealthy buyers giving in many cases unlimited orders for the purchase of particular lots. A pair of rose Dubarry vases, painted with groups of Cupids in medallions, 14 inches high, was bought by the Marquis of Bath for 1850 guineas. These vases were some time ago purchased by Mr. Bernal of Lord Ashburton for 150*l*. A suite of five beautiful vases and ewers, *bleu de Roi*, with upright handles, realised the enormous price of 2361*l*. 10*s*. The centre vase, 18 inches high, was most exquisitely painted on one side with flowers, on the other a rural subject. This was purchased by the Marquis of Hertford. Figs. 178 and 179 are representations of the others.<sup>2</sup> Another pair of *bleu de Roi* vases pencilled in gold stripes, paintings Venus and Bacchus, and tro-

<sup>7</sup> Purchased by Mr. Lyne Stephens.

<sup>8</sup> Mr. J. Morrison.

<sup>9</sup> Mr. Lyne Stephens.

<sup>1</sup> Said to be bought by Count Demidoff.

<sup>2</sup> Lot 599, centre vase, 871*l*. 10*s*., Marquis of Hertford; lot 600, pair of ditto, 900*l*., Sir A. de Rothschild; lot 601, pair of ditto, 590*l*., Marquis of Bath.

phies, 14 inches high, sold for 700*l*. Another vase, green, with paintings of peasant family after Greuze, 18 in. high, sold for 388*l*. 10*s*. The cups and saucers sold for very high prices; one, *bleu de Roi*, with soldiers carousing, and ground trellised with gold, 160*l*. Another, jewelled, 80*l*. An *écuelle*, cover and stand, also jewelled, with paintings of seaports, 150*l*. A curious kettle in imitation of gold, Japan lacquer, with Chinese figures and a landscape, was bought by Mr. Bale for 30*l*. The other lots sold at very high prices.

At Mr. Angerstein's sale, a set of three green oval *jardinières*, and stands, with pastoral figures after Boucher, and fruit and flowers, sold for 475 guineas. A pair of vases and covers, *bleu de Roi*, with paintings of *Bacchantes*, and stripes of white and gold, 13½ in. high, sold for 500 guineas.<sup>3</sup> A pair of tulip-shaped vases of rare green, with *Cupids*, 13 in. high, 251 guineas.

#### SLABS OR PLAQUES.

The slabs or "plaques," upon which are found some of the best productions of the French artists in painting upon porcelain, deserve a short notice, which we are enabled to give, through the kindness of M. Riocreux. It was about the year 1767 that pictures of any importance were painted on the *Sèvres* porcelain; those which had been previously produced deserve only the designation of medallions. In 1768 Louis XV. presented to the King of Denmark three porcelain paintings of the estimated value of 2520 livres. One represented a scene from the life of a soldier, after a composition of Genest, director of the painting department at *Sèvres*; the other two were copies after Pierre and Vanloo.

We learn from the register of the sales made at the annual exhibitions at Versailles from 1769 to 1779, that during this period many paintings were executed, the mean value of which was from 1200 to 1500 livres, the average size from 10½ to 12 inches.<sup>4</sup>

At the exhibition of 1781, nine paintings were exhibited of hunting-pieces, after Oudry, painted by Bodin, the brothers Pithou, Castel, and Asselin. These were estimated at 24,000 livres, and were placed by Louis XV. in the "*petits appartements*" at Versailles; they are now in the Louvre.

The registers from 1781 to 1800 mention various pieces, some of them attaining the price of 3000 livres, but the size is not given. To this period belongs a fine painting, now in the Museum at *Sèvres*, by F. Castel, one of the most skilful porcelain painters of his time.

<sup>3</sup> Bought by Lord Kilmorey.

<sup>4</sup> 29 to 30 centimètres.

This piece, which has been accidentally injured, is about 35 inches by 16.<sup>5</sup>

Another remarkable piece, executed by Pithou the younger in 1787, represents the death of Duguesclin, after a picture by Brunet, now at Versailles. It was purchased in 1802 for 3600 livres by an Englishman. All the foregoing pieces, as well as a copy<sup>6</sup> by Massy, in 1800, of a picture of fruit and flowers after C. Vanspaendonck, now at St. Cloud, were painted upon the soft paste; all executed posterior to this date are upon hard paste.

The first remarkable painting upon hard paste was a half-length portrait of Napoleon, in his imperial robes, the size of life, executed by Georget, from the original of Gérard. The plaque was about 34×26 inches.<sup>7</sup>

From 1814 to the present time, Le Guay, Béranger, Constantin, Georget, Robert, Langlacé, Jacobber, Mmes. Jaquetot, Burlegeaud, and other artists, have been employed in copying the works of the ancient masters from the galleries of the Louvre, Florence, the Vatican, &c., or those of Girardet, Gros, Gérard, and other modern painters. Among these the most remarkable for its size and successful execution is a half-length portrait of her Majesty Queen Victoria.

There are two pictures in Lord Lonsdale's collection larger than the celebrated one in Northumberland House, and, it is stated, of greater merit, called "the Beauties of the Harem," being portraits of the celebrated Court beauties of the period 1783, painted by Pithou, père et fils.

These plaques were very much used in the decoration of pieces of furniture, such as tables, pianofortes, and even carriages,<sup>8</sup> and indeed wherever a flat surface allowed of their being inserted.

#### GROUPS AND FIGURES.

The beautifully modelled groups and figures in Sèvres biscuit are particularly mentioned by Horace Walpole in his Catalogue—among others, a piping boy and dancing girl, flower-pots, and a figure of Cupid, which last fetched 23*l.* at the sale at Strawberry Hill. Falconnet supplied the models of many of the most charming

<sup>5</sup> 90×40 centimètres.

<sup>6</sup> 95×63 cent.      <sup>7</sup> 86×66 cent.

<sup>8</sup> In speaking of the Longchamps of 1780, Madame Dubarry mentions the equipage of Mad<sup>lle</sup> Beaupré: "Nous la vîmes paraître dans une voiture dont les panneaux étaient en porcelaine ornée de peintures délicieuses, les encadre-

ments en cuivre surdoré, la garniture intérieure en satin couleur de feu brodée en argent, les quatre chevaux noirs à crins lis, avec des rubans rouges et argent, le siège du cocher couvert de satin et garni de franges massives, la livrée en soie à galons d'argent."—Mémoires de Madame Dubarry, t. vi. p. 5.



statuettes, one of the most celebrated among which is his "Baigneuse." Besides these statuettes, cats<sup>9</sup> and other animals, in the style of Dresden, snuff-boxes, bonbonnières, and every description of article were made. The prices paid for many of them were immense.

## MARKS.

On the porcelain made at St. Cloud, from 1740 to 1753, the distinctive mark is the letters S. C., with a T. under them, for Trou, the director (M. 170). This mark was either in blue or graved in the paste. A sun (M. 171) is another mark, supposed to date from 1702, when the manufactory was first privileged by Louis XIV., of which monarch "the sun in his splendour" was the special device.

✦  
SC  
T  
M. 170.



M. 171.

At Vincennes, in 1753, was introduced the royal cypher, in blue (M. 172). It was stiff and formal, until 1760, when a more flowing style in the form of the L was adopted (M. 173).



M. 172.



M. 173.

A letter (as in M. 173) inside the cypher, denotes the year of the manufacture, and a monogram under the cypher the artist or decorator.

The crown, or fleur-de-lis, denotes that the piece was painted for royal use. The finest specimens of royal porcelain are those produced from 1760 to 1769, and these are marked with the peculiar crown of Louis XIV.

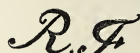
Revolutionary France, in 1793, substituted for the royal cypher the letters R F (République Française), (Marks 174, 175, and 176). These three monograms were used indifferently from 1792 to 1800, but always with Sèvres (M. 177) underneath.



M. 174.

R.F.

M. 175.



M. 176.

Sèvres

M. 177.

At the end of 1799, or the beginning of 1800, the republican monogram was disused, and Sèvres (M. 177) only affixed, until the end of 1802.

<sup>9</sup> "Je lui (la Maréchale de Mirepoix) fis présent d'un service complet en porcelaine de Sèvres, avec un déjeûné à paysage bleu-et-or. Je lui donnai en outre deux chats bleus en porcelaine

qui étaient aussi beaux que ceux que vous avez vus sur la cheminée de mon petit salon. Ils m'avaient coûté deux mille huit cents livres." — Letter of Mme. Dubarry, Mémoires, t. iii. p. 371.

M. 178 belongs to the Consular period, and was begun in 1803; it was stencilled in red.

**M. N<sup>le</sup>.  
Sèvres.**

M. 178.

The period of the Empire was marked

**M. Imp<sup>le</sup>.  
de Sèvres.**

M. 179.

1804 to 1809, with M. 179 applied in the same manner; and in 1810 the imperial eagle, in red (M. 180), was substituted until the abdication of Napoleon in 1814.



M. 180.

Louis XVIII., at the Restoration, replaced the royal cypher, with the addition of a fleur-de-lis, and "Sèvres" with the date in the centre (M. 181).



M. 181.

Charles X. affixed, from 1824 to 1828, the C in double cypher (M. 182)

with trifling variations; and from 1829 to 1830 the mark was changed to a simple C with a crown for white and gold (M. 183), and the double C with a crown for decorated pieces.



M. 182.



M. 183.

Louis Philippe, in 1830, had the fleur-de-lis, with "Sèvres" underneath; in 1831 to 1834 a double triangle and "Sèvres" within a circle; and from that period he affixed his own cypher (M. 184), until the middle of the year 1845, when M. 185 was first used, applied in chrome-green on the white porcelain; the decorated still receiving M. 184. After the Revolution



M. 184.



M. 185.

M. 186 in the chrome was adopted for the white, which mark continues to the present time. M. 187

**S.48.**

M. 186.

is the mark for the decorated from 1848 to the end of 1851. After



M. 188.



M. 189.

the proclamation of the Empire, the eagle (M. 188) was resumed, but in 1856 the monogram of the Emperor (M. 189) was adopted.



M. 187.

Little regularity appears to have existed in affixing the marks on the Sèvres porcelain. Sometimes one piece only in a set was marked, the others having no mark. Most frequently the double L only is found, without the letters denoting the date. On other pieces the decorator's monogram is added to the above marks. On the other hand it is stated that the absence of the mark denotes some imperfection in the piece, which was for that reason not allowed to bear the royal cypher. The fact that the mark was always affixed before the glazing, at a very early period of the process, is much against this hypothesis.




## CHRONOLOGICAL TABLE

## OF THE MARKS

EMPLOYED AT THE SEVRES MANUFACTORY FROM 1753,

TO INDICATE THE YEAR IN WHICH THE PIECE WAS DECORATED.

*Extracted from the 'Description du Musée Céramique.'*

A .. .. 1753	AA .. .. 1777	An IX (1801) T. 9.
B .. .. 1754	BB .. .. 1778	X (1802) .. X
C .. .. 1755	CC .. .. 1779	XI (1803) .. 11
D .. .. 1756	DD .. .. 1780	XII (1804) 
E .. .. 1757	EE .. .. 1781	XIII (1805) 
F .. .. 1758	FF .. .. 1782	XIV (1806) 
G .. .. 1759	GG .. .. 1783	1807 .. 7
H .. .. 1760	HH .. .. 1784	1808 .. 8
I .. .. 1761	II .. .. 1785	1809 .. 9
K .. .. 1762	KK .. .. 1786	1810 .. 10
L .. .. 1763	LL .. .. 1787	1811 .. oz.
M .. .. 1764	MM .. .. 1788	1812 .. d. z.
N .. .. 1765	NN .. .. 1789	1813 .. t. z.
O .. .. 1766	OO .. .. 1790	1814 .. q. z.
P .. .. 1767	PP .. .. 1791	1815 .. q. n.
Q .. .. 1768	QQ .. .. 1792	1816 .. s. z.
R* .. .. 1769	RR .. .. 1793	1817 .. d. s.
S .. .. 1770	<p>The change of era caused this mode of marking the date to fall into disuse, and, from this period until 1800, it is found only on rare examples. In 1801 the custom of dating was resumed, and the letters replaced by the following signs:—</p>	From 1818 the year is expressed by the two last figures only. Thus,—
T .. .. 1771		1818—18
U .. .. 1772		1819—19, &c.,
V .. .. 1773		and is so continued to the present time.
X .. .. 1774		
Y .. .. 1775		
Z .. .. 1776		

The months were given by the addition of the numerals 1, 2, 3, 4, &amp;c.

\* The extraordinary event of the Comet of 1769 suggested to the Directors of the Manufactory the idea of transmitting the remembrance of it by their productions. A vase was therefore made in a spherical form, with a bronze appendage, representing the long luminous tail of the comet; and many of the painters substituted for the ordinary mark, which for this year was the letter R, the following figure:—



We give in the APPENDIX a Table of the Marks and Monograms of the painters and other decorative artists employed in the Royal Manufactory at Sèvres from the year 1753.

## CHANTILLY (DÉPT. OISE).

This manufactory owed its origin to Siroux, a "transfuge" from St. Cloud, in 1735. It was carried on by the brothers Dubois, who left it in 1740, in order to make experiments at Vincennes. The Prince of Condé especially favoured this establishment by his patronage.

Horace Walpole, in his Catalogue, mentions six coloured handle cups and saucers, tea-pot, and sugar-dish, in shapes of leaves, and blue-and-white basket and blue-and-white coffee-cups and saucers of Chantilly, most probably imitations of Nankin china.



M. 190.

The mark (M. 190) is a hunting-horn.

## MENECY.—VILLEROY (DÉPT. DE SEINE-ET-OISE).

This manufactory was founded in 1735, under the auspices of the Duc de Villeroy, by François Barbin, who was succeeded by Jacques Julien. The manufactory was in full activity in 1773. The pieces are richly decorated, and of all the manufactures of that period it approached nearest, by the perfection of its products, to the soft porcelain of Sevres. An ewer of this ware was sold at Strawberry Hill.

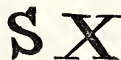


M. 191.

The mark (M. 191) is graved with the hand.

## SCEAUX-PENTHIÈVRE (PARIS).

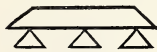
Soft porcelain; established in 1751, and carried on by Glot in 1773. The mark is M. 192.



M. 192.

## ORLEANS.

A manufactory was founded here by a Sieur Gerault, with the title of Royal, by an Order of Council dated March 13, 1753. It was placed under the protection of the Dukes of Penthièvre, and the mark was a label of three points in blue graved in the moist clay (M. 193 and 194).<sup>1</sup>



M. 193.



M. 194.

In 1808 to 1811, during the direction of Le Brun, sub-proprietor and architect of the city, the mark was his initials (M. 195), in blue under the glaze, or in gold.



M. 195.

<sup>1</sup> These marks are given in the 'Description du Musée Céramique de Sèvres' Clignancourt, an error we are enabled to rectify through the kindness of M. as belonging to the manufactory of Riocreux.



## ETIOLLES (DÉPT. DE SEINE-ET-OISE).

Situated near Corbeil. Soft porcelain; Monnier was the manufacturer in 1766. The mark (M. 196), is composed of the letters MP joined together.

**MP**

M. 196.

## BOURG LA REINE (PARIS).

**BR** Soft porcelain; Jacques Julien was the manufacturer in 1773. The mark is M. 197.

M. 197.

## CLIGNANCOURT (DÉPT. DE LA SEINE).

Deruelle. The first mark he registered, in January, 1775, was a windmill, in blue under the glaze (M. 198). Pieces with this mark are very rare, Deruelle having, in October of the same year, obtained the patent of manufacturer to Monsieur the king's brother (afterwards Louis XVIII.): the mark was M under a crown, stencilled in red (M. 199).



M. 198.

Horace Walpole makes mention in his Catalogue of "a white and gold handle cup and saucer with Chinese figures of the porcelain of Clignancour, a new manufacture established by the Count of Provence, called Porcelaine de Monsieur." Deruelle also marked with his cypher



**M**

M. 199.



M. 200.

imperfectly stencilled in red (M. 200).

## LILLE (DÉPT. DU NORD).

A manufactory of soft paste is stated to have been established here in 1708, when the Dutch were masters of this town.

Also a manufactory of hard paste, established by a Sieur Lepène, by whom, in 1785, experiments were made here, in which the minister, M. de Calonne, took an active interest, to employ coal instead of wood as fuel in the manufacture of porcelain. This was the first use of coal in France, and M. Lepène obtained a patent for his discovery, under the protection of the Dauphin, with the condition that no other combustible should be used. A table-service was made for the Dauphin; and on the whole, the experiments may be considered to have been successful, although the paste was often yellow, and spotted with the fine ashes of the coal which penetrated the seggars. There is a saucer of this manu-

factory in the Musée Céramique, inscribed "Fait à Lille, en Flandres, cuit au charbon de terre, 1785."<sup>2</sup>

The mark was a dolphin in red, either traced with the hand or stencilled (M. 201). The rarity of pieces with this mark is accounted for by the short duration of the manufacture, M. Roger, who succeeded Lepène as director, having sold it in 1792-3 to the Sieurs Graindorge and Regnault, who were ruined, and closed the establishment.

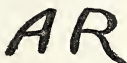


M. 201.

For this mark we are indebted to M. Riocreux, who copied it from a cup lately acquired by the Musée Céramique from a lady at Lille, to whom it had descended from a relation who had received the service as a wedding present.<sup>3</sup>

#### ARRAS (DÉPT. DU PAS DE CALAIS).

A manufactory of soft porcelain was established at Arras, about 1782, by the Desmoiselles Deleneur, under the patronage of M. de Calonne, who was at that time Intendant of Flanders and Artois, the Government being desirous of raising a rival fabric to that of Tournay, which supplied a great part of France; but the manufacture at Arras lasted only four or five years. The mark (M. 202) is blue under the glaze.



M. 202.

#### TOURNAY.

A manufactory of soft porcelain was established at Tournay in 1750, conducted by Petrinck. It employed sixty workmen in 1752, and two hundred and forty in 1762. The mark (M. 203) is two swords crossed, with four small crosses in the angles. When Tournay was separated from France in 1815, a manufactory on the same principles was established at St. Amand-les-eaux, near Valenciennes.



M. 203.

These fabrics, together with that of Arras, are classed by M. Brongniart under the denomination of "*pâte tendre artificielle commune*," in contradistinction to the finer wares. The porcelain is very strong, of a yellowish white, and almost opaque.



M. 204.

The mark (M. 204) has been communicated to us as found upon porcelain of the quality and appearance of Tournay. It is always in gold.



M. 205.

M. 205 appears also to be a Tournay mark.

<sup>2</sup> Coal is now chiefly used at Meissen, and wood-coal (lignite) is employed at Elbogen. The wood of the aspen only is used at Sèvres; in other manufac-

tories that of birch, silver fir, Scotch fir, and oak.


<sup>3</sup> According to the 'Archives Nationales' it appears that Gomon and

We subjoin the principal manufactories of hard porcelain in France, which completes our notice of French Porcelain.

PARIS (FAUBOURG ST. LAZARE).

**H** Hard porcelain; Hanüing was the manufacturer in 1773.  
M. 206. The mark (M. 206) is the letter H.

PARIS (GROS-CAILLOU).

Hard porcelain; Advenir-Lamarre, manufacturer,   
1773. The mark (M. 207), his initials in Italian letters. M. 207.



M. 208.


PARIS (RUE DE LA COURTILLE).

Hard porcelain, called "De la Courtille;" manufactured by M. Locré, 1773. The mark (M. 208) is two arrows crossed, in blue in the moist clay; the colour generally very much run, so as to render it rather indistinct.


PARIS (FAUBOURG ST. ANTOINE).

Hard porcelain; Morelle manufacturer, in **M A P**  
1773. The mark (M. 209) is M A P. M. 209.

**S** Hard porcelain; Souroux manufacturer, in 1773. The  
mark (M. 210) is S.

M. 210. Marks 211 and 212 are those of J. B. **L**   
Lassia on the establishment of his manufactory M. 211. M. 212.  
in 1784.

Marks 213 and 214 are of the manufactory of Henri Florentin Chanau, an old pupil of Sevres, established on his own account in May, 1784, in the Rue de Rouilly, Faubourg St. Antoine.

**C. H.**   
M. 213. M. 214.

PARIS (RUE THIROUX).

Hard porcelain; Lebeuf, manufacturer; called "Porcelaine de la Reine;" 1785 to 1792. The mark is A under a crown, for Marie Antoinette (M. 215), stencilled in red.



M. 215.

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Croasmén, proprietors of the glass and porcelain manufactory of St. Brice, Paris, in 1784, solicited for their establishment the title of Manufactory of Monseigneur le Dauphin; but it does not appear that their petition was granted, nor was it likely that a similar title would be given to two manufactories.

## PARIS (RUE DE BONDY).

Hard porcelain; Dihl and Guerhard, manufacturers. The mark (M. 216) is their initials, in gold colour traced with a brush.



M. 216.

Hard porcelain; called "Angoulême;" 1785 to 1792. Horace Walpole makes mention in his Catalogue of "a white cup and saucer, with coloured flowers, made for the Count d'Artois, and called Porcelaine d'Angoulême, a present from the Viscountess Mount Edgumbe." The mark (M. 217) is the same initials as above, enclosed in an oval, and surmounted by a crown, stencilled in red.



M. 217.

## PARIS (PONT AUX CHOUX).

A manufactory was established here in 1756, by the Sieurs Outrequin and Toulouse, under the patronage of Louis Philippe Joseph, Duke of Orleans, with this mark



M. 219.



M. 218.

(M. 218). The Earl of Gosford has an écuelle and stand of this porcelain. On the écuelle is M. 219; on the stand is the monogram M. 220, forming the L P J, with the C in double cypher, for Choux.



M. 220.

## PARIS (RUE DE CRUSSOL).

Hard porcelain; Charles Potter, manufacturer; called "Prince de Galles" (Prince of Wales); 1790. The mark (M. 221) is C P under a crown; sometimes C. Potter in blue.



M. 221.

## PARIS (RUE DE CLICHY.)

M. 222, in blue, is said to be Rue de Clichy.

Many other eminent manufacturers are not included in the above enumeration. Messrs. Rittener and Saxby, who have a large number of French specimens of the last century, possess a fine service by Stone Coquerel and Le Gros, Paris, in which the centre subjects are lightly printed and afterwards painted by hand. Housel, Honoré, Pouyot and Russinger were also large manufacturers, all of Paris.



M. 222.

## BELLEVILLE (DÉPT. DE SEINE ET MARNE).

Blue, in the moist clay (M. 223).



M. 223.



## NIDERVILLER (DÉPT. DE LA MEURTHE).



M. 224.

Hard porcelain; François Lanfray manufacturer, successor to General Custine; end of the eighteenth century. The mark (M. 224) is F L in cypher, in blue in the moist clay.

There is a specimen in the Musée Céramique signed "François," with "Terre de Lorraine" stamped underneath.

In addition to the above manufactories, we find in Horace Walpole's Catalogue a notice of "Michael Angelo's Bacchus, made in the china of the Comte de Lauragais, from the collection of the Comte de Caylus;" and also, in the Catalogue of the sale at Strawberry Hill, of a Bust of Voltaire in "Bisquit de Nancy;" and a beautiful specimen of the "Bisquit de Nancy," representing Rubens' Child seated in a chair, which sold for 9*l*. We have not been able to obtain any correct information as to these manufactures; but on applying to M. Riocreux he informs us that the only "biscuits" he knows of are those which, under the name of "terre de Lorraine," were made at Niderviller in 1768, when the Baron Beyerlé directed the manufactory; which establishment was afterwards carried on by the unfortunate General Custine, who perished upon the scaffold in the Revolution. M. Riocreux also mentions the biscuits which Paul Louis Cyfflé, who styled himself sculptor in ordinary of Stanislaus, late king of Poland, obtained permission to make at Luneville, about 1769, with the "Pâte de Lorraine," worked in a peculiar manner, which he called "Pâte marbre."



M. 225.

The caduceus (M. 225) on an embossed oval, occurs on a pair of French biscuit groups, one representing a camel with two figures, and the other a Russian driving a sledge, in the possession of Messrs. Rittener and Saxby.

In concluding this sketch of the porcelain manufacture of France, we must not omit to mention the Musée Céramique of Sèvres. This institution owes its establishment to the exertions of the late M. Brongniart, who, convinced of the usefulness of such a collection, applied to the French Government for the furtherance of his plans. The collection of Greek vases presented by Louis XVI. as models for the manufactory were the only Ceramic productions it possessed; but Napoleon immediately applied to the various manufactories in Germany for specimens of their porcelain, and sent orders to the French prefects to furnish collections from all the potteries in their departments. These contributions, collected from

1805 to 1812, formed the beginning of the present extensive Museum, which is admirably arranged, so as to afford every facility for the study of the Ceramic art in its different bearings. The manufacture of pottery is seen in all its various stages, from the making of a brick to the fabrication of porcelain. The collection is also geographically arranged, so that the pottery of each nation may be compared; and the pieces are all classed chronologically, in illustration of the progressive stages of improvement in the manufacture. The Museum also contains a series of models chronologically arranged of all the forms of porcelain manufactured at Sèvres, specimens to show the various improvements in the paste and colouring, and models of kilns, utensils, &c., belonging to the technical department of the art. The Museum is now under the direction of M. Riocreux, the able coadjutor of M. Brongniart in the interesting '*Catalogue du Musée Céramique*.'

The desire expressed in the former edition of this work, "that England should possess a similar institution," has been to a certain extent carried out. At the Museum of Practical Geology the collection commenced by its late talented director, Sir Henry De la Beche, and arranged by its curator, Mr. Trenham Reeks,<sup>4</sup> now embraces a very complete series of the British productions of the Ceramic art. The British Museum, aided by a Government grant, has made the acquisition of a very fine collection of Mediæval ware, chiefly majolica, which has been arranged by Mr. Augustus Franks, the curator. At Marlborough House the collection is more extensive, and very rich in choice specimens, but wants completeness as a series. A further grant will no doubt enable its curator, Mr. Robinson, to supply the deficiencies, and render the collection one of material utility. The practical and technical departments of the Ceramic art still wait development.

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<sup>4</sup> Of this collection an illustrated best of the kind we have ever met catalogue was published in 1855, the with.

## CHAPTER XIV.

## MANUFACTURES OF ITALY AND SPAIN.

FLORENCE : Marquis of Ginori's Manufactory at La Doccia — Noticed by De la Condamine, Salmon, and Forsyth — Character of its ware — Reproduction of Capo di Monte and Majolica. VENICE : BASSANO, at Le Nove. TURIN, at Vineuf, by Dr. Gioanetti. NAPLES : Capo di Monte, established by Charles III. — Chatham Correspondence — State of the Manufactory under Ferdinand — Extract from a Letter of Lord Nelson — Decline and Ruin — Character of the Porcelain — Collection at Portici. SPAIN : Charles III. establishes the Manufactory at Buen Retiro — Secrecy observed — Extracts from Swinburne — Bourgoanne — Rev. J. Townsend, Don A. Ponz, and Laborde — Destruction of the Manufactory by the French — Southey — Mr. Ford — Beauty of the Ware. PORTUGAL : Vista Alegre.

IN the year 1735 Charles, Marquis Ginori, of a noble and wealthy Florentine family that dates from the days of Dante, established on his own account, after the example of the petty sovereigns of Germany, a large manufactory of pottery and porcelain at La Doccia, an extensive property of the Ginori family five miles from Florence, near Sesto. Two years afterwards, being sent by the Grand Duke to Vienna on a mission to the Emperor Francis I., he availed himself of the opportunity of securing the assistance of the chemist Carl Wandelein, as director of his manufactory, and in 1740 it was already in a condition to sell its productions. Shortly after, when appointed governor of Leghorn, the Marquis chartered a vessel at his own expense to China,<sup>1</sup> to bring back the earths used in the composition of porcelain. His enterprising exertions<sup>2</sup> met

<sup>1</sup> The first appearance of the Tuscan flag in these seas.

<sup>2</sup> The Marchese Carlo seems to have been of a patriotic, enterprising spirit, worthy of Florence's most palmy days. He was a great promoter of agriculture, and brought, in 1737, a botanist with him from Vienna to form a botanic garden at Doccia. In 1738 he bought a territory (*fattoria*) on the marshy banks of the Cecina, which he engaged Zandrini the engineer to drain, reclaimed the land, erected houses, and formed a colony from Naples and other parts. These he engaged in the fisheries and

in agriculture, and in 1744 sent forth from his infant colony 16 vessels for the coral fishery. The marquis also imported a flock of Angora goats, with a view to establish a shawl manufactory. He died in 1757, and was succeeded by the Senator Lorenzo, who increased the buildings at Doccia, and the manufactory in his time arrived at making statues and large vases, and not only produced sufficient to supply the duchy, but also exported its ware to neighbouring states. His successor, Carlo Leopoldo, invented a new kind of furnace, described by Brongniart, and built the

with great success, for De la Condamine,<sup>3</sup> who visited La Doccia only two years after this period, thus writes:—"I was struck with the large size of some of the pieces of this porcelain. Statues and even groups of figures, half as large as nature, and modelled from some of the finest antiques, were formed of it. The paste of the porcelain appeared to be extremely beautiful, and to possess all the qualities of the best Oriental porcelain. The glazing employed seemed to be inferior in whiteness, a circumstance supposed to be owing to the desire of using those materials only which are found in the country."

Salmon, in his 'Universal Traveller,'<sup>4</sup> speaks in high praise of the productions of La Doccia. "In the show-room," he says, "are tastefully arranged the various specimens of the manufactory; vases and urns which from their size, and the beauty of the paintings and bas-reliefs with which they are decorated, leave no room to envy those of China and Japan. Also dishes of modern invention, which, while they conceal from the guests the viands they contain, have upon their covers, modelled in relief, fish, fruits, and vegetables of every description. For dessert there are dishes of every size, of the finest porcelain, ornamented with figures, fruits, and flowers, most truthful to nature; and the manufactory also produces nosegays of every kind and size, so naturally coloured and so delicately modelled that they might be worn by ladies in their hair or on their dresses without being detected as false."

Forsyth, who visited it in 1802, speaks of this manufactory in a most disparaging tone:—

"This 'fabbrica nobile' had been represented to me as a 'cosa stupenda, portentosa,' and the villa itself conspired with the grandeur of these epithets to raise ideas which none of the manufactures realized. I found only fifty men employed in the house, and some of these fellows were idling from one wheel to another; some, while making their moulds, taught their children to read; none had the activity nor the manner of our workmen. The Museum at Doccia contains a great variety of fossils found in the country, but the warerooms were rather crowded than rich. In a country anciently so famous for its pottery I expected to find near approaches to the 'bello antico,' which now gives models to all our furniture and fashions. There indeed are casts of ancient

large salle for the display of the productions of the manufactory. Carlo-Leopoldo died in 1837, and was succeeded by Piero Francesco, the present marquis.

<sup>3</sup> Mémoires de l'Académie des Sciences.

<sup>4</sup> London, 1755, 2 vols. fol. We are obliged to quote from the Italian; Salmon's book is not in the Library of the British Museum, and we have been unable to find a copy elsewhere.



statues in chalk, gypsum, and terracotta, but nothing else did I see that bore any print of classical beauty. The forms, the relief, the very paintings of their vases and jars, are as inferior to ours as the quality of the porcelain. They exceed us only in price. A dinner-service of clumsy red china costs 150 sequins, a teapot two; nor would any of these services pass for complete at an English table, where the little subdivisions of convenience are far more multiplied than in Italy. At Doccia they work only for their own country and for the tastes which prevail there. Whenever they imitate us, they become inferior to themselves. Our superiority in trade is acknowledged universally at Florence, where the name of English, or at least the 'all' uso d' Inghilterra,' is imposed upon the most laboured productions of Italian and German workshops."

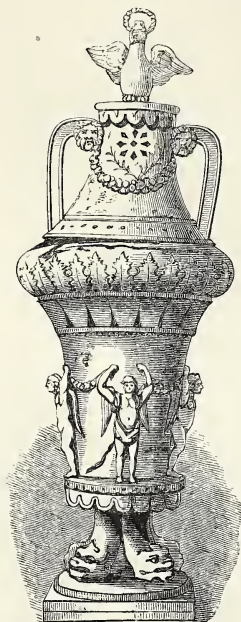


Fig. 180. Doccia Vase.  
(Marryat Coll.)

As long as high prices were obtained for the products of this manufactory, its managers took pains to produce good articles; but when competition arose and prices fell, they were compelled to manufacture common and cheap ware to meet the demand.

This manufactory has within a few years taken a much higher position since the present Marquis has occupied himself with its superintendence. Being a very good chemist, he has much improved the processes of the manufacture.<sup>5</sup>

Two kinds of porcelain are made here: a fine, hard porcelain, like the French—"all' uso di Francia," as the Italians term it; this is made with the kaolin of St. Yrieix, combined with the native materials. The other ware is of a singular character, being, as

<sup>5</sup> The manufactory now employs 2000 persons. Attached to the establishment is a fine park and farm, schools for the children, an academy of music for the workmen, a savings bank, and everything that can be devised to promote the moral improvement of its occupants. In the chapel annexed are monuments in porcelain of the deceased marquises; and in the adjacent parochial

church the high altar, torchères, candlesticks, ciborium, &c., are all in porcelain, an offering of the Ginori family. Many of these particulars are derived from "Una visita alla manifattura di porcellane di Doccia," Firenze, 1840; and "Notizie Biografiche intorno al Marchese Leopoldo Carlo Ginori Lisci," Firenze, 1837, by the Abbate Lambruschini.

M. Brongniart describes it, a "hybrid porcelain," a mixture of porcelain with pottery, called "Terraglia."

Of the terraglia, many of the pieces are of large size and great beauty of form; some are painted blue, to resemble Oriental porcelain, and others have figures copied from the Etruscan vases. We give a specimen (Fig. 180) of this ware, from the collection of the author; the ground is white, the ornaments picked out in blue.

The early pieces of Doccia porcelain show a close imitation of the white Oriental, particularly of the raised and pierced varieties, with few attempts at colouring or painting; so great is the resemblance, that at the sale at Strawberry Hill, where there were many specimens which had been sent home by Sir Horace Mann to Horace Walpole, about 1760, it was described and sold as Oriental.

The Sèvres porcelain is imitated here. In this style was the fine vase exhibited at the London and Paris Exhibitions, and some coffee-cups exquisitely painted with heads of Raffaele, Leonardo da Vinci, and other Italian painters.

A very fine service of 240 pieces has been executed by order of the Grand Duke, as a present to the Viceroy of Egypt, in return for a giraffe. Each plate has a view of some villa in Tuscany. The paintings on slabs or plaques are excellent, and of large size. One, a copy of the Deposition from the Cross of Fra Bartolomeo, measures 2 feet by 15 inches.

From the testimony of the authors we have quoted it is evident that from the earliest times of the manufactory it has been celebrated for its modelling. Many groups of figures were made here, among others the Rape of the Sabines, copied from that of John of Bologna at Florence; and probably the figures representing the Four Quarters of the Globe, chained to the base of the column at Leghorn, were likewise from this manufactory. Statuettes also are beautifully executed, but for these, like the groups, there seems now to be little demand. The genuine Doccia productions appear, like prophets, to be little esteemed in their own country.

A pair of vases with blue-and-white oblique flutes of this manufacture, sent by Sir Horace Mann to Horace Walpole, were sold at Strawberry Hill. They are of coarse workmanship, although the form is good.

In the Musée Céramique are two vases of Doccia manufacture. They are twelve inches high, and painted in blue bistre (camaïeu bistré) with allegorical subjects, and coloured arabesques upon a yellow Nankin ground. In the same collection are also a statuette

of Niobe, and the John of Bologna group already mentioned, both in biscuit.

The present state of prosperity of La Doccia has not arisen solely from improvements in its own native fabrics, but also from manufactures in imitation of Capo di Monte, Majolica, and other wares. We record the fact with concern, but we cannot complete our notice of the productions of Doccia without giving the history of the imitations of Capo di Monte and of the pseudo-Majolica.

About ten years ago a dealer of Leghorn used to order once a year a set of embossed teacups resembling the Capo di Monte, which he procured from La Doccia at two dollars each, and, in the course of the bathing season, managed to dispose of as genuine for about twelve. Upon this discovery, the manufactory began to make this ware extensively upon its own account, and it became a most profitable trade, the Neapolitan factories having long ceased to manufacture any. This reproduction was further made without the regular marks of the Doccia fabric, much against the wish of the Marquis, who was persuaded to consent, the dealers representing to him that they must have it without the Doccia mark, or the ware would be of no use to them, to which he most unadvisedly gave his consent, and thus sanctioned a fraudulent deception upon the public, which has only been lately brought to light.

From further inquiries we ascertain that this china has, since the last half of the last century, been occasionally made from the identical moulds of the Capo di Monte, which have been at La Doccia as far as the memory of the oldest sculptor, now 86, extends. No trace exists of them in the records of the establishment, but it is supposed that the Senator Lorenzo Ginori, who had constant relations with Naples on account of his coral fisheries, must have procured them in one of his journeys to that place.

This fact would establish the identity of the Doccia with the Capo di Monte china, but it does not render it less a subject of regret that the Marquis should have given an opening for the fraud by not at first affixing to his pieces the mark of the Doccia manufactory.<sup>6</sup>

This Capo di Monte ware of La Doccia consists not only of teacups, and tiles or plaques with embossed figures, but also of vases. The ewer (coloured plate No. 12) is, we understand, now copied at the Doccia.

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<sup>6</sup> We are happy to add that we lately found, upon a Doccia Capo-di-Monte cup, GIN. impressed in the paste.

We now proceed to the Majolica of La Doccia. It will doubtless startle many of our readers, more especially those collectors who have been lately paying "fabulous prices" for *undoubted* Giorgios and Xantos, to be informed that a manufacture of majolica has been for some time past carried on at La Doccia, the imitation so perfect as to deceive the most experienced judges. It is, however, an axiom in political economy that a demand for any article will generally, after a time, produce an adequate supply; nor is there any reason why majolica should be excluded from this category. Mr. Robinson, in the preface to his excellent Catalogue Raisonné of the Soulages Collection, tells us that the value of this ware has within these few years risen from shillings to pounds, which is equal to 2000 per cent. This rise would naturally cause every likely corner to be ransacked for pieces, and, if genuine were wanting, factitious specimens would be forthcoming to meet this extraordinary demand.


A dealer in curiosities, or "antiquario," at Florence, a few years ago proposed to the Marquis Ginori to revive at La Doccia the manufacture of the ancient majolica, which undertaking, he represented to him, would bring glory to his name, as well as credit and profit to the establishment. The Marquis, pleased with the idea, consented to the proposal, and took upon himself the expenses of the experiments, in order to produce the most exact imitations of the ancient majolica, the dealer on his part engaging to procure prints and designs of the old masters for the paintings. He further stipulated that he was to be the sole purchaser of those productions for which he furnished the designs, the models not to be reproduced, but for him alone. The Marquis, who is considered a straightforward and honourable person, probably did not foresee the consequences that might ensue from closing with this proposal, and went to work very zealously; after many trials, he succeeded in producing admirable fac-similes, in paste, colouring, and design, of the ancient majolica. The monograms were also copied with great care. These specimens were of course delivered to the Florentine, and the purpose for which they were employed may be learned from the following characteristic anecdote.

Monsieur P., an eminent Paris collector, brought home from a tour in Italy a quantity of majolica, some genuine, others the Florentine counterfeits, for all of which he had paid the price of old. Having sold some pieces of his collection, a doubt arose in his mind of their being genuine, and he sent the suspicious ware for examination to Sévres, where they were pronounced very fine, but the produce of La Doccia. Having himself no intention to deceive,



M. P. returned the money to the purchaser, not wishing that any but himself should suffer from his own error.

What number of spurious specimens have been passed off and sold as genuine, it is impossible to say. A violent controversy, amounting to a quarrel,<sup>7</sup> has since taken place between the dealer and the Marquis, which has resulted in making known many facts relating to this manufacture, and in opening the eyes of the public, thus in some degree putting a check on these fraudulent proceedings. We are given to understand that both these and the Capo di Monte wares manufactured at La Doccia are now exhibited as "reproductions" in the shop belonging to the Marquis at Florence, but those specially made for the dealer are not sold, according to agreement. The resemblance of the latter to the ancient ware is said to be perfect. The other reproductions are not so well done, as far as we can judge from the specimens we have seen. The paintings, though said to be taken from prints of the old masters, are remarked by print connoisseurs to vary very much from the original designs, and there are many subjects<sup>8</sup> not known to them as the productions of any old master. As the Marquis has been thus (unwittingly, we believe) a party to these transactions, we trust that, in order to prevent any more Doccia specimens being sold for genuine, he will see the expediency of affixing the Doccia mark upon all his future productions, as well as of publishing a catalogue raisonné of the specimens already issued from the manufactory, so as to identify the spurious. The Della Robbian ware, as well as the Etruscan, have also been successfully imitated.

The Doccia mark (M. 226) is two triangles crossed, or rather a  star of six points (being apparently intended as a variation of the Ginori arms, which are three stars); stamped in gold M. 226. in the richest specimens. Sometimes GINORI impressed.

The imitations bear the marks of their respective manufactures. Some of the finest productions of Becheroni are inscribed "Lorenzo Becheroni fecit."

The principal artist at La Doccia is now Lorenzo Becheroni, who executed the exquisite miniatures on the cups before mentioned, and likewise the fine plaques of the Deposition from the

<sup>7</sup> There are many pieces owned and sold as reproductions. The chemist who ascertained the processes and materials of the majolica is Giusto Giusti, the present chief of the Doccia establishment. The paintings were executed by Francesco Giusti (cut off by the cholera), and, since his decease, by

Egisto Gramigni.

<sup>8</sup> It is very much the custom, where there does not exist a print of the subject, to attribute it to a "lost print" of Michael Angelo or some great master. We would not advise any collector to accept this explanation.

Cross, and the Madonna della Seggiola. He also works at the Capo di Monte ware, and painted the tablets of the Four Seasons, after Soldani. Giuseppe Baldassini and Domenichino Zuppi are also employed in the Capo di Monte department. A school of design is attached to the establishment, which has produced many promising artists. Original designs, however, appear to be wanting, which may be occasioned by the habit of imitating foreign wares. We give the principal artists from 1770 to 1800.

RIGACCI . . . . .	Miniatures.
ANTONIO VILLARESI . . . . .	Flowers.
ANGIOLO FIASCHI . . . . .	Figures.
CARLO RISTORI . . . . .	Landscapes.
GASPERO AND GIUSEP. BRUSCHI . . . . .	Modellers.
A. M. FANCIULLACCI . . . . .	Chemist.
GIOV. BAT. FANCIULLACCI . . . . .	Miniatures.
ANTONIO SMERALDI . . . . .	Figures and Landscapes.
GIOV. GIUSTI . . . . .	Flowers and Landscapes.
GIUSEP. ETTTEL . . . . .	Modeller.
GAET. LICI . . . . .	Ditto.
PIETRO FANCIULLACCI . . . . .	Painter and Chemist.

#### VENICE.

Venice formerly possessed a porcelain manufactory, but it has ceased since 1812. The ware is of soft paste, generally coarse, but we have seen two figures in the costume of an early period, in white, of very superior manufacture. The Earl of Gosford has a pair of vases of this ware finely painted.



M. 227.



M. 228.

The mark (M. 227) is a large anchor (red), or M. 228.

#### LOMBARDY (BASSANO).

Le Nove, near Bassano, also had a manufactory of soft paste porcelain, of which specimens are to be seen in the collection at Sèvres, many of them imitations of the Chinese, but there is little to notice concerning them. Milan and Vicenza had manufactories, but of these we have no particulars.



M. 229.

The mark of Le Nove (M. 229) is an asterisk of six points (blue or red).

## TURIN.

A porcelain manufactory was established at Vineuf, near Turin, by a Dr. Gioanetti, towards the end of the last century. It was carried on with little success till 1810, when an alteration in its

management took place, and since that time it has succeeded better. The pieces are well shaped, generally small, and sometimes finely painted and gilded. The glaze, however, is wavy and yellowish.

M. 230.



M. 232.



M. 234.

Though of hard paste it does not resist much heat.

The earliest mark is M. 230. The others are

a cross (the arms of Savoy) (M. 231); a cross and

a V (M. 232 and 233); the same with DG (M.

234) marking the epoch of Dr. Gioanetti; or A

crowned (M. 235). They occur in gold, red, or

dark grey, and occasionally are graved in the

paste. Some specimens bear the forgery of the

Meissen mark.



M. 231.



M. 233.



M. 235.

Pieces of this magnesian pottery appear to have been painted at Sévres as a trial of the colours upon this peculiar ware.

## NAPLES (CAPO DI MONTE).

The manufactory of porcelain of Capo di Monte was founded by Charles III. in 1736. This beautiful ware, from its peculiar character, could not have originated from any German source. Independently of its bearing very little resemblance to the productions of that country, there was scarcely time for the art, which was kept a great secret, to have reached Naples in so short a period after its first discovery at Meissen. It may, therefore, be considered of native origin, though there is little doubt that the manufacture was afterwards greatly improved in the time of Queen Amelia of Saxony, the consort of Charles.

Charles often worked in the manufactory with his own hands, and took great interest in its proceedings. Stanien Porter, in a letter to Mr. Pitt (Lord Chatham), dated 28th April, 1760, speaking of Charles III., says,<sup>9</sup> "He is particularly fond of the china manufacture at Capo di Monte. During a fair held annually in the square before his palace at Naples, there is a shop solely for the sale of part of this china; and a note was daily brought to the

<sup>9</sup> Chatham Correspondence, vol. ii. p. 34.

King of what was sold, together with the names of those who bought; and it is said he looked often favourably upon the persons who made any purchases." When, shortly afterwards, he left Naples to assume the crown of Spain, he took away with him twenty-two persons to form the intended establishment at Madrid. One of these individuals was living near Naples in 1844, and was ninety-five years of age.

Under his successor, Ferdinand, permission was given to his subjects to establish other porcelain manufactories; and in the case of two of them, the King allowed his own workmen from the royal manufactory to assist in their first setting to work. One of the first consequences of giving up his own exclusive privilege, was, that the workmen he permitted to go into the private manufactories entered into a conspiracy with those remaining at the royal establishment, dilapidated it, and robbed it of the most valuable effects, particularly of the gold and silver articles employed for models. These two private establishments had but a very short existence, possessing no capital; and as soon as the property stolen from the royal establishment was expended, the works stopped.

Lord Nelson, in a letter to Lord St. Vincent, mentions the china of Capo di Monte. He writes:—

"A little circumstance has also happened which does honour to the King of Naples and is not unpleasant to me. I went to view the magnificent manufactory of china. After admiring all the fine things, sufficient to seduce the money from my pocket, I came to some busts in china of all the royal family; these I immediately ordered, and, when I wanted to pay for them, I was informed that the King had directed whatever I chose should be delivered free of all cost: it was handsome of the King!"<sup>1</sup>

The porcelain manufactory naturally languished during the succession of revolutions which afterwards took place, and it finally became extinct in 1821. There are still remaining, however, in the royal establishment, situated at "La Via della Sanità" (in the valley under the bridge of the new road leading to Capo di Monte), many valuable specimens. Lately, two vases were found valued at 1000 ducats each (150*l.*). The existing government requiring some part of the locality for an hospital for the *Albergo dei Poveri*, much injury was done to the machinery and utensils generally, by piling them up in a small space; and this appears to have put the finishing stroke to the ruin of the establishment.

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<sup>1</sup> Pettigrew's *Memoirs of Nelson*, vol. i. p. 152.



The character of this porcelain bespeaks its originality. Shells and corals, embossed figures, plaques, &c., exquisitely moulded in

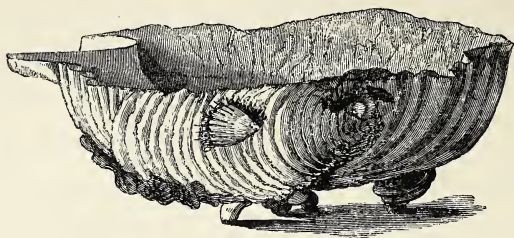


Fig. 181. Basin. Capo di Monte. (Marryat Coll.)

high relief, constitute its peculiar beauty and excellence. A basin (Fig. 181) or ewer<sup>2</sup> (coloured plate, No. 12), for example, is formed of a variety of native sea-shells grouped together,

interlaced with branches of coral, and ornamented with shells of a smaller size, all being moulded and coloured from nature.



Fig. 182. Capo di Monte or Doccia Ware. (Falcke Coll.)

We give a beautiful specimen (Fig. 182) of an ewer, belonging to Mr. David Falcke, showing the elaborate style of ornamentation of the period. We enter it as Capo di Monte, though we are rather inclined to consider it the production of La Doccia. The companion vase belongs to his Excellency the Marchese d'Azeglio.

The other specimens consist for the most part of tea-services and small pieces of the finest quality, all of exquisite design and execution. The salt-cellar (Fig. 183) is a specimen of the taste shown in this manufacture.

The tea and coffee services are perhaps the most beautiful description of porcelain which has ever been manufactured in Europe, both as regards the transparency and thinness of the paste (equal to Oriental eggshell), the elegant form of the

<sup>2</sup> This elegant piece is modelled from the shells of the Mediterranean, coloured after nature. The handle is formed of branched coral. This ewer, with the



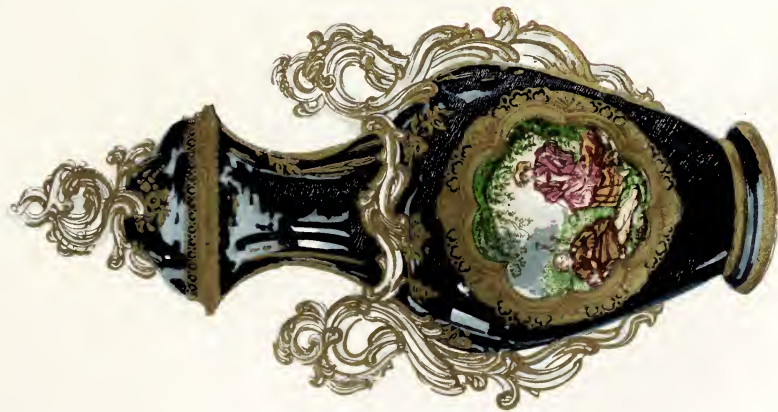
PLATE VI.

11.—CHELSEA VASE:  FOUNDLING HOSPITAL.

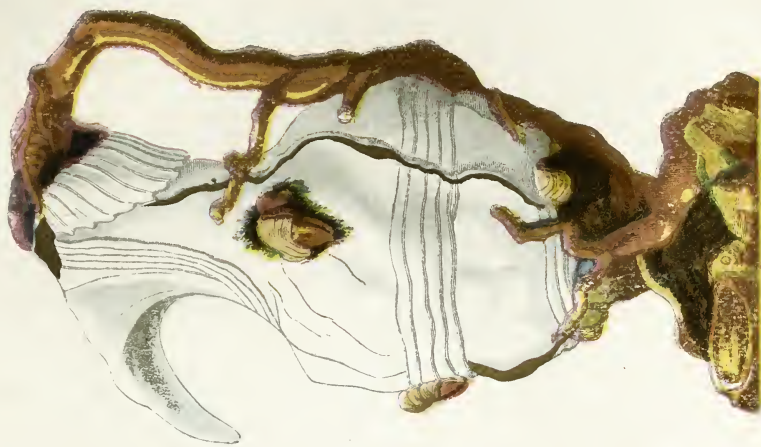
Described at page 233.

12.—EWER.  CAPO DI MONTE.

Marryat Collection, Height 11 inches. Described at page  
335, note.



11.—CHELSEA VASE. FOUNDLING HOSPITAL.



12.—EWER. CAPO DI MONTE.





pieces, and the gracefully twisted serpent handles; but more especially the delicate modelling of the ornamental groups of classical and mythological subjects laid on the surface in high relief. These groups being painted and gilded, form a pleasing contrast with the ground, which is left plain.

The best collection existing is that in the royal palace at Portici, of which

Lady Blessington, in her 'Idler in Italy,' gives the following graphic description:—

"One of the saloons at Portici particularly attracted our attention. The ceiling and walls were covered with panels of the most beautiful china, of the ancient and celebrated manufactory of Capo di Monte, of which specimens are now become so rare. The panels have landscapes and groups finely painted, and are bordered with wreaths of flowers the size of nature, of the richest and most varied dyes, in alto-rilievo, among which birds of the gayest plumage, squirrels, and monkeys, all of china, are mingled. The chandeliers and frames of the mirrors are also of porcelain, and the effect is singularly beautiful. The floor was formerly covered in a similar style to the panels in the walls, but the King, when obliged to fly from Naples, intended, it is said, to remove the decorations from this chamber, and had only detached those of the floor when he was compelled to depart."

This rare porcelain is found but in few collections: the late Lady Blessington had of it two services of cups and saucers, which fetched the very high price of 18 guineas a pair, at the sale of her effects at Gore House. The cream-ewer sold for 26 guineas, and a smaller one for 20*l.* At the Bernal sale the cups and saucers similar to these sold for 31*l.* to 36*l.* a pair, and a compotier and cover for 51*l.* A small snuffbox of the old ware (shells, &c.) sold for 31*l.*



Fig. 183. Salt-cellar. Capo di Monte. (Marryat Coll.)

basin (Fig. 181), are good specimens of the old Capo di Monte porcelain. The ewer belonged to the late Countess of Blessington; the basin was bought

at Naples. Both are in the possession of the author. Height of the ewer 11 inches.

These high prices set to work the ingenuity of china fabricators to produce specimens which might be sold for the genuine ware, and a few sets were sent from Italy to try the market. We have already detailed the history of the reproductions of La Doccia. Some were at first purchased at high prices, by persons who had not an opportunity of comparing them, or who perhaps were not acquainted with the genuine specimens. But the reproductions of La Doccia are decidedly inferior, though they resemble the real in the ornaments, which, as we have before stated, have been made from the original moulds. The paste is coarser and heavier. The colouring, as well as the gilding, is also of inferior execution.

Still more recently there have been exhibited a few specimens of the tiles similar to those at Portici, and the price being moderate (3*l.* 3*s.* to 5*l.* 5*s.*) they met with ready purchase. In one instance a small casket was made of six of them, mounted in copper gilded. They were very well executed, the figures in relief from classical and Scripture subjects. Some doubt came to be expressed of their genuineness, as they were never known to have been made for sale, and were not likely to be stolen from the Portici collection: their low price was moreover marvellous, taking the tariff of the Bernal sale. A visit to the Imperial Exhibition at Paris solved the mystery, for there, at the stand of the Marquis Ginori were exhibited both the tiles and cups and saucers already mentioned, being the produce of his manufactory. The tiles were priced 25 francs and 40 francs each, according to size. Upon inquiry, the writer was informed that the make of the next six months had been bespoken "par un Anglais," who, no doubt, meant to feed the market till the deception was discovered.

The Capo di Monte marks are: first period (M. 236), stamped; second period M. 237, 238, either painted in blue or red, or graved in the moist clay.



M. 236.



M. 237.



M. 238.

In the preceding edition of this work mention is made<sup>3</sup> of a rare work, sold at Strawberry Hill, entitled a 'Description of a China Service painted after the Antique,' which the writer had not been able to trace. Since then he has been fortunate enough to find a copy<sup>4</sup> in the possession of Sir C. Price, Bart. Although this work gives no history of the Capo di Monte

<sup>3</sup> Page 217, note.

<sup>4</sup> The title of the work is, 'Interprétation des Peintures dessinées sur un Service de Table, travaillé d'après la

bosse dans la Royale Fabrique de Porcelaine, par le Chevalier Venuti; Naples, 1787.' (180 plates.) "D'après la bosse" means after models of sculpture.

porcelain, of which the service proves to have been made, there is a beautifully engraved outline of 180 pieces, with a full description of the subject painted on each, by reference to which any of them can be traced. The preface is curious, consisting of a dedicatory letter of the Cavaliere Venuti, Director of the Royal Factory, addressed to George III., in which he states the service to be presented to his Britannic Majesty by order of his sovereign, the King of the Two Sicilies. The date is 1787. He adds that the subjects are all copied from Greek and Etruscan specimens in the Royal Museum.

After many inquiries set on foot, and various researches, this service was at last found in one of the closets in Windsor Castle, where it had been long ago put away during repairs. We have seen one of the plates, which is of a white ground with a red and black border in the Etruscan style, the subjects not in relief, but painted. The "*pièces montées*," if resembling the engravings, must be fine, and, as the service possesses so much interest, we trust that it will now be properly appreciated.

#### SPAIN (EL BUEN RETIRO).

This manufactory was established by Charles III., near Madrid, soon after his accession to the Spanish throne in 1759; and as he brought with him, from his late kingdom of Naples, workmen and models, the porcelain bears a great resemblance to that of Capo di Monte.

Swinburne, who visited Spain in 1775, speaking of the Palace of El Buen Retiro, in the gardens of which the porcelain manufactory was situated, says:—"The Court of Spain resided during a part of the year at a sort of country-house, situated on an eminence at the opposite extremity of the town, called by them Buen Retiro. Philip V. was highly partial to it, and made it his sole residence after the destruction of the ancient palace by fire. Ferdinand VI. had no other; and Charles III. passed the first years of his reign in it, greatly against the inclination of Queen Amelia of Saxony, who was continually drawing vexatious comparisons between the magnificent horizon about Naples, which she had just left, and the naked and confined prospect of this residence." He remarks upon the amiable character of Charles, his patronage of the fine arts, and his passion for sporting, observing that "there are but three days in the whole year he does not spend in going out shooting. No storm, heat, cold, or wet can keep him at home."

Bourgoanne, who was in Spain in 1777, during the reign of



Charles IV., makes particular mention of the porcelain manufactory at El Buen Retiro. He writes:—"In the gardens of Buen Retiro the monarch has established a china manufactory, which strangers have not hitherto been permitted to examine. It is undoubtedly intended that experiments shall be secretly made, and the manufacture brought to some perfection before it be exposed to the eyes of the curious. Its productions are to be seen nowhere except in the palace of the sovereign, or in some Italian Courts, to which they have been sent as presents. Charles III. rendered then due homage to our French manufactories, when he excepted the Court of Versailles from his distribution, notwithstanding the latter regularly forwarded some of the finest works of our Sèvres manufactory to the Princess of Asturias. Louis XV. established this custom on account of his granddaughter, and his successor did not discontinue the practice."

The same secrecy as to showing the manufacture, and distrust of strangers, seem to have continued to a still later period. The Rev. James Townsend, who visited Madrid in 1785, writes:—"I tried to obtain admission to the china manufacture, which is likewise administered on the King's account, but his Majesty's injunctions are so severe, that I could neither get introduced to see it, nor meet with any one who had ever been able to procure that favour for himself. I was the less mortified upon this occasion, because, from the specimens which I have seen both in the Palace at Madrid and in the provinces, it resembles the manufacture of Sèvres, which I had formerly visited in a tour through France."

Don Antonio Ponz, in his '*Viage de España*,' notices this establishment in 1793; and Laborde, as recently as 1808, says,—"No China is made except at Alcora and Madrid, the former very common and inconsiderable as to quantity. The china manufactured at Madrid is beautiful, and without exaggeration may be considered as equalling that of Sèvres. It is a royal manufactory, but it is impossible to give any description of its state, because admission to the interior of the manufactory is strictly prohibited."

During the events so disastrous to Spain, which occurred in the early part of the present century, the establishment and everything connected with it were destroyed.

Southey states, that, "On the invasion of the Peninsula by the troops of Napoleon in 1808, when Murat took possession of Madrid, Buen Retiro was occupied by 25,000 men. King Joseph was subsequently compelled to evacuate the town upon the news of the battle of Baylen. In the following December, Napoleon entered Madrid in person to re-establish the royal fugitive on his precarious

throne, when an attack was commenced on the Buen Retiro, which had been fortified with some care, and, a breach being made in the walls, the place was carried, but not till after one thousand Spaniards had fallen in defending it."

Mr. Ford, speaking of subsequent events, says:—"Near this quarter was La China, or the Royal Porcelain Manufactory, that was destroyed by the French, and made by them into a fortification, which surrendered August 14th, 1812, to the Duke. It was blown up October 30th by Lord Hill, when the misconduct of Ballasteros compelled him to evacuate Madrid. Now La China is one of the standing Spanish and Afrancesado calumnies against us, as it is stated that we, the English, destroyed this manufactory from commercial jealousy, because it was a rival to our potteries."

The real plain truth is this: "The French broke the 'Ollas,'<sup>5</sup> and converted this Sevres of Madrid into a Bastille, which (not the pipkins) was destroyed by the English, who now, so far from dread-



Fig. 184. Jardinière of Buen Retiro Porcelain. (In the Collection of Sir Hugh Campbell.)

ing any Spanish competition, have actually introduced their system of pottery, and accordingly very fair china is now made at Madrid and Seville by English workmen. Ferdinand VII., on his restoration, re-created La China, removing the workshops and warehouses to La Mancha, once a villa of the Alva family on the Manzanares."

M. Sureda, the director of the manufactory destroyed in 1812, established another in 1827 at Moncloa, near Madrid.

That this porcelain was celebrated for its quality is evident, from a published letter addressed from Madrid by M. Proust to M.

<sup>5</sup> See GLOSSARY, "Olla."

Vauquelin, in which mention is made of a beautiful kind of porcelain, produced in that city, and which is described to be of a texture even harder than the porcelain of France.

This ware, as before remarked, is very similar in character to that



M. 239.

of Capo di Monte, and is often highly embossed with various patterns which are finely moulded in high relief. It consists of objects for ornament as well as use. Groups of figures were also made.



M. 240.



M. 241.

It is very much esteemed, and has become very rare.



M. 242.

The marks are a fleur-de-lis (M. 239, 240, 241), and the monogram of Charles III. (M. 242).

Marks 239 and 240 are in blue, M. 241 stamped in relief, and M. 242 graved in the paste.

#### PORTUGAL.



M. 243.

Vista Alegre, near Oporto, has a manufactory of hard porcelain, carried on by Senhor Pinto-Basto.

The mark is V A under a crown (M. 243), in gold or colours.

As long as the manufacture of porcelain in Europe continued to be a royal privilege, and supported by funds from the government, the expense of production was not regarded, the price obtained being in proportion. The charge for a first-rate service of Sèvres is stated in some old accounts to have been 30,000 livres; one made at Chelsea is said by Horace Walpole to have cost 1200*l.*, and the price of the Dresden ware was equally high. The use of porcelain at that period was considered as a mark of nobility or great wealth, there being no gradation between it and common pottery. When the manufacture got into private hands, an inferior and cheaper ware was made for general use. In consequence of this, the superior and high-priced qualities were no longer required; and porcelain ceased to adorn the tables of the rich. Silver and gold plate was substituted as the distinguishing mark of rank and station; and now even the supremacy of these glittering materials is threatened by the facility of imitation which the electrotype process affords.

## APPENDIX.

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### No. I.

#### THE MAJOLICA OF THE SOULAGES COLLECTION.

THE publication of Mr. Robinson's valuable Catalogue of the Soulages Collection, which appeared after the first portion of this work was printed, renders a few additional observations necessary on the subject of Majolica, as well as on the Soulages Collection.

This collection is remarkable for its lusted specimens, and for containing a greater number of the works of Maestro Giorgio than have perhaps ever before been assembled, amounting in all to upwards of forty pieces, ranging from the earliest to the latest period of his career.

From an examination of these, and from previous study, Mr. Robinson states that he is confirmed in the following opinions:—First, that Giorgio was not the inventor of the ruby lustre, but that to all appearance he succeeded to, and apparently monopolised, the use of a pigment first employed by an earlier artist of Gubbio, to whose works Giorgio's productions have such resemblance, as to render it probable that he was the master or proprietor of a bottega, to which Giorgio may have succeeded. Secondly, that the signed works of Giorgio are in reality executed by several distinct hands. Thirdly, that the actual handwork of Giorgio may be distinguished with certainty, as also, perhaps equally surely, that of his son Maestro Cencio. Fourthly, that it is most likely that all the pieces painted with historical subjects (c. 1530-50), obviously of the Urbino or Castel Durante fabrics, and which are heightened with lustre colours—no matter by whom the pieces may really have been executed—were in reality decorated with the lustre colours by M. Giorgio at a subsequent operation. Fifthly, that consequently the lustre colours were mainly confined to Gubbio, and that many of the leading majolica painters of Urbino and Castel Durante were in the habit of sending their wares to Gubbio (to M. Giorgio), to receive the lustre colours, and that probably every lusted piece of Xanto, of Urbino, was so enriched by M. Giorgio, either on his (Giorgio's) own account, or on commission for Xanto.

The artist whom Mr. Robinson considers to be the master of Giorgio, or, at any rate, his immediate predecessor, he also pre-



sumes to have been the inventor of the ruby lustre, his pieces being the earliest in date on which it has as yet been observed to occur. Both the lustre tints are unusually brilliant, the gold or yellow surpassing even that of Giorgio; the ruby inclines to orange or copper colour. The blue colour has a peculiar strength and power, being of a full dark indigo; this peculiarity alone rendering the works of this master easily recognizable. His style of execution is similar to the early manner of Giorgio, shading in the simple blue, which, as usual with the early Gubbio masters, is the only colour employed in the flesh. There are three<sup>1</sup> splendid examples of this master in the Soulages Collection, large plates (*bacili*); on one, two horsemen in armour; on another, the profile portrait of a lady; and, on the third, the crowned eagle of Montefeltro, which entirely fills the centre of the piece.

Among the works of Giorgio is a plateau,<sup>2</sup> 18 inches in diameter, dated 1530, one of the largest and most important pieces of the Master known to exist. In the centre of the plateau is the figure of a Saint, between two dogs. The ground of the wide border is blue; the ornamentation consists of interlaced serpents, scroll-work, and amorini, with four large medallions. One of these contains an amorino seated and holding an eel, which is sliding through his fingers, and the motto "*Così fugge la vita nostra.*"

On another plate,<sup>3</sup> with the arms of the Brancaleoni family, we find the ruby lustre of that delicate pale rose colour, met with, as a rule, only in his most finished works; and one,<sup>4</sup> with the arms of Duke Francesco Maria I., surrounded by elaborate arabesques, exhibits a perfect blaze of the ruby and yellow lustres.

Among other rarities is a candlestick<sup>5</sup> by Maestro Giorgio, the design in the style of the bronze damascened candlesticks of oriental manufacture, so much used in Italy in the 15th and 16th centuries. Also a vase with two handles,<sup>6</sup> perfect in lustre and glaze, and a small tazza,<sup>7</sup> with part of the composition known as "*The Stream of Life,*"<sup>8</sup> this piece being precisely of the same quality in drawing, colouring, and perfection of lustre with Mr. Fountaine's celebrated plate with the same subject, and Mr. Roussel's specimen representing the Three Graces. In enamel and glaze, it may vie with the finest *pâte tendre* of Sèvres.

The earliest date, with the signature of the Master, on Giorgio's wares, hitherto observed by Mr. Robinson is 1518, and the latest 1537.<sup>9</sup>

<sup>1</sup> Nos. 12, 13, and 14.

<sup>2</sup> No. 10.

<sup>3</sup> No. 4, diam. 14 $\frac{3}{4}$  in.

<sup>4</sup> No. 22, diam. 12 in.; dated 1522.

<sup>5</sup> No. 131; diam. of stand 8 in.; height 4 $\frac{3}{4}$  in.

<sup>6</sup> No. 91; height 10 $\frac{3}{4}$  in.

<sup>7</sup> No. 58; diam. 7 $\frac{3}{4}$  in.

<sup>8</sup> See page 49.

<sup>9</sup> The Pasolini collection (now dispersed), contained a piece purporting to have been signed by the Master, and dated 1541. This instance, however, cannot be implicitly relied on.

Mr. Robinson furnishes us with a new mark (M. 244) of Giorgio, a large interlaced monogram of G. A., executed in gold lustre on the back of a small plaque<sup>1</sup> representing S. Jerome seated. The design is slightly touched with lustre in the usual manner of Giorgio's wares, and was in all probability so enriched in his "botega;" but the painting itself was certainly not executed by him. It is far more masterly than any of his productions, and Mr. Robinson has no hesitation in expressing his belief that it is the work of Orazio Fontana.



M. 244.

To the school of Maestro Giorgio are to be assigned the productions of a master with the signature N. (M. 245).<sup>2</sup> They are always coarser in design and ruder in execution than Giorgio's genuine works, and, even when not initialed by the N on the reverse of the pieces, may be distinguished by the peculiarity of the flesh tints, which are heavily outlined or shaded with deep olive, and crudely heightened in the lights with white enamel. The specimens date from 1530 to 1540. Mr.

1535

N

M. 245.

Robinson suggests that the N may in reality be the monogram of Cencio (Vincentio), containing as it does the three letters (VIN) of his name.

We must also mention of the Gubbio manufactory two small cups,<sup>3</sup> subjects St. Jerome and the Lion, and St. Sebastian tied to a Tree. Both the figures are in relief, enriched with pale yellow lustre, and outlined with blue, on white ground. These pieces, types of rather a numerous class, are from the hand of Maestro Prestino or Perestino, an artist of Gubbio, of whom pieces have been noted by Mr. Robinson dating between 1530 and 1557. The works of this master are interesting, as exhibiting a return to the style of the early Gothic masters of the beginning of the 16th century, the iridescent lustre being identical with that of the well-known painters of the bacile amatoria pieces. It is possible that Maestro Prestino's fabrique produced the coarse late specimens, enriched with the yellow iridescent lustre, frequently noticed, and evidently dating far into the 16th century; he is, at any rate, the most recent master hitherto identified using the lustre colours.

Giorgio and Orazio Fontana are the two leading names in the majolica art. Unfortunately, the latter was as sparing in affixing his signatures to his pieces as Giorgio was lavish, so that, although most of Fontana's productions are probably extant, it is difficult to identify

<sup>1</sup> No. 119;  $6\frac{3}{4}$  in.  $\times$  5 in. wide.

the Collection, No. 39.

<sup>2</sup> The mark is taken from a specimen of

<sup>3</sup> Nos. 67 and 69; diam. 6 in.

them. Among others, one piece ascribed to him in this collection is of surpassing beauty, a small ewer,<sup>5</sup> an exquisite specimen of the Urbino manufacture of its best period. Neither Sèvres nor Dresden has ever surpassed it in glaze and colour. This is not signed, but Mr. Robinson, in his Appendix, throws much new light upon the subject of Orazio Fontana's signatures. Although no piece so signed has yet been brought to light, yet there is no reason to question the authenticity of the signature (M. 8, p. 53) given by Passeri; and the monogram (M. 13, p. 57) Mr. Robinson considers as unquestionably



M. 246.

that of Orazio Fontana. But these are not the only monograms employed by Orazio. M. 246 is without doubt his. It is copied from a plate in the collection of the Cavaliere Alessandro Saraceni, in Siena; and the same monogram exists on a plate in the British Museum (Bernal Coll.), representing the Chase of the Calydonian Boar. It is easily deciphered. Taking the large O as the first, and the small o in the centre, as the last letter, the name "Oratio" is clearly read.



M. 247.

The initial O (M. 247) is in the foreground of a magnificent plateau representing the Massacre of the Innocents, the chef-d'œuvre of the majolica of the Louvre, and unquestionably by the same artist as the specimens previously adduced. Thus we are now in possession of four monograms of Orazio Fontana.

In the Soulages Collection is a fine specimen<sup>6</sup> of the artist, probably of Faenza, with the monogram (M. 20, p. 62), whose works are very numerous. The ground of his pieces is dark blue, the arabesque decoration executed in blue, heightened with white (*sopra azzurro*).

One of the most remarkable pieces of the whole collection is a large "bacile," with a bust portrait of the painter Pietro Perugino,<sup>7</sup> on a deep blue background, wide border of foliage, with four medallions, in which are respectively painted, in their natural colours, a goldfinch, kingfisher, grosbeak, and tomtit—circa 1520. This magnificent work must be regarded as an unique piece. From the analogy of style of execution and colour, it is believed to have been painted by the same artist who executed the celebrated plate, Fig. 39, p. 78, and therefore to be attributed to Caffaggiolo. It unfortunately has no signature or monogram; but, in confirmation of the Tuscan origin of this piece, it may be observed that the style of the border, which is very unusual in majolica ware, is imitated from

<sup>5</sup> No. 88. It is engraved in Du Sommerard.

<sup>6</sup> No. 5; diam. 17 in.

<sup>7</sup> No. 9; diam. 18 in. Perugino died

1524. At page 85 of this work, this piece is erroneously mentioned among the Giorgios.

the borders so much in use in the enamelled relief-sculpture of the Della Robbia school.

Another important plate<sup>8</sup> is also ascribed to the private manufactory of the Medici at Caffaggiolo.<sup>9</sup> It represents Pope Leo X. seated in a rich chair, borne on men's shoulders, in procession, accompanied by cardinals riding on mules, and a numerous retinue. In the foreground is an officer bearing a banner with the "palle" of the Medici, the procession headed by a cavalier riding on an elephant. The composition contains upwards of fifty figures, executed in colours on a dark blue background. The reverse of the piece has concentric lines in blue, and is signed with a large P. Many concurrent indications leave little doubt but that this curious historical monument was executed at Caffaggiolo. The profusion of the rare red enamel colour, the use of which is believed to be almost exclusively confined to this fabric and that of Faenza, is remarkable; this colour, though known to the majolica artists of other localities, being seldom or never employed on account of the difficulty of its application, and the uncertain action of the fire upon it.

We only mention one more remarkable piece, a tazza,<sup>1</sup> on raised stem, with twisted handles, the finest specimen which has yet appeared of a variety of majolica ware of great rarity, and of the origin of which little is known with certainty. It is grounded with a deep blue translucent enamel, and covered, both inside and out, with a minute scroll diaper pattern in copper-coloured lustre<sup>2</sup> arranged in zones. The style of decoration, markedly oriental in character, has some analogy with that of the Venetian enamels on copper, likewise grounded in blue with minute diaper decoration in gold. It is evidently an Italian imitation of a peculiar ancient Persian (?) ware,<sup>3</sup> executed some time during the first half of the 16th century. It may here be observed that, at a later date, imitations of the well-known Persian pottery (the variety decorated with scroll foliage in brilliant colours on a white ground) were executed to a considerable extent in Italy, apparently at or near

<sup>8</sup> No. 47; diam. 19½ in.

<sup>9</sup> See page 65. The artists of this manufactory were probably all of the same family, as we find several distinct hands making use of the same monogram, sometimes accompanied with the word "Caffaggiolo," or the letter C only. Apparently they were an offshoot from the Faenza school.

<sup>1</sup> No. 102.

<sup>2</sup> Apparently the same pigment employed in the late seventeenth and eighteenth century Spanish lustre wares, and, in fact,

known in England for at least a century past, and in use in the Staffordshire Potteries at the present day.

<sup>3</sup> The ware thus alluded to is either of Persian or Turkish origin, and is a species of imperfect porcelain, differing entirely from the common earthenware of the majolica; the covering is a thick, translucent, vitreous glaze, applied immediately on the ware, and the decoration, which consists of foliated arabesques or diaper patterns, is executed in a copper-coloured lustre, identical with that of the present specimen.



Venice, one piece having been observed signed "Candiana" (the name of the manufactory), and dated 1637.

In concluding our 'copious extracts' from Mr. Robinson's Catalogue of the Soulages Collection, we have only to express the hope that it may remain under his care in the Museum of Ornamental Art, and that Government, taking into consideration the rapidly increasing scarcity of really fine works of art,<sup>5</sup> will not be deterred by false principles of economy from adding to the art-treasures of the country a collection so peculiarly fitted to educate the public taste, and to carry out the object for which the National Museum was formed—that of illustrating "the history, theory, and practical application of decorative art."<sup>6</sup>

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NOTE.—We must add to our former list of Collections of Majolica in Italy that of Monsignore Cajoni, President of the Court of Roto at Rome, who is about to publish an illustrated work upon majolica. The collection of the Pesaro Hospital the Pope has prohibited being sold, promising to guarantee to its funds an annual sum equal to the interest of whatever money may be bid for its purchase. We are told that M. de Mouville has lately purchased at Cortona, for Baron Rothschild's collection, for 5000 francs, a most splendid plate, the subject being "Dionysius, the Astrologer, observing the World in travail at the birth of Christ." The furore for collecting majolica appears to be greater than ever, 39,000 francs, it is said, having been lately paid for thirteen plates only at Florence.

M. 10, page 56, given as an unknown mark, is doubtless that of Nicolò da Urbino, the monogram containing all the letters of "Nicolò."

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<sup>4</sup> Mostly verbatim.

<sup>5</sup> "For works of real merit the increase is sure to be a permanent and progressive one. Collectors are rapidly acquiring increased knowledge and judgment; the establishment of public museums, and other causes, are rendering the taste for collecting almost universal amongst educated persons, whilst the number of ancient works of real merit

is not only extremely limited, but likewise, from the chances of accident, natural decay, and the permanent withdrawal of specimens from the market by their final location in public museums, becomes every year still more restricted."—*Soulages Catalogue*.

<sup>6</sup> See Introduction to Catalogue of the Museum of Ornamental Art, 1855.

## No. II.

## GLOSSARY OF TERMS

USED IN THE DESCRIPTION OF POTTERY AND PORCELAIN.

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Where the Foreign synonyme is almost the same as the English word, it is omitted.

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ADOBE, *Sp.*—Sun-dried bricks, introduced into Spain by its African conquerors, and found at the present time, under the same name, in Mexico and other parts of the New World. The ancient temples of Peru were built of bricks sun-dried and hardened by pressure. Pietro della Valle compares the sun-dried bricks of Babylon with the Spanish *tappia*,<sup>1</sup> or mud walls, which were known in the time of Pliny, who thus mentions their general adoption.<sup>2</sup> In warm, dry climates, these bricks, made by simple compression, are very durable. The Egyptian brick was sun-dried. Straw, or some fibrous substance, was generally worked up with the clay to assist the cohesion, as we learn from the complaint of the Israelites in the fifth chapter of Exodus; and the modern Egyptians almost always introduce straw in their bricks to this day. Pocock describes a pyramid on the plains near the Nile, which is built of sun-dried bricks. He found some of these bricks  $13\frac{1}{2}$  in. long,  $6\frac{1}{2}$  broad, and  $4\frac{3}{4}$  thick, chopped straw having been mixed up with the clay. In the catacombs, the Theban brickmaker's occupation is represented. A painting upon the wall exhibits slaves, in one part employed in procuring water, in mixing, tempering,

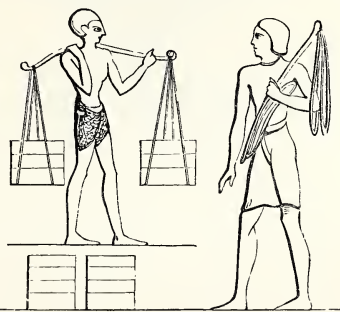


Fig. 185. Brickmakers. From the paintings at Thebes.

<sup>1</sup> Tappies, or Tapia (Arabo-Spanish), "mud wall,"—the case of boards or wattles which served to support the earth in making the wall. The word is Arabic—Cob; whence the Spanish, Adobe—sun-burnt bricks. The use of these wooden

cases was introduced by the Moors.—See *Quarterly Review*, April, 1837, "Cob-Walls," by Richard Ford, Esq.

<sup>2</sup> Quid? non in Africa Hispaniaque ex terra parietes, quos appellant Fornaces, quoniam in forma circumdatis utrinque

and carrying the clay, or in turning the bricks out of the mould, and arranging them in order on the ground to be dried by the sun; whilst, in another part (Fig. 185), one man is carrying the dried bricks, by means of the yoke, to the spot where they are to be used in building, and another is returning, after carrying the bricks.<sup>3</sup>

A L'AIR, *Fr.*—This term is applied to articles through which the air passes, as in reticulated and basket-work patterns.

ALCARAZZA.—The Spanish-Moresco term, from Al-Karazah, for those vessels of porous texture used for cooling water, which M. Brong-



Fig. 186. Alcarazza. (Auldjo Coll.)

niart classes under the term of *hydro-cérames*. The *alcarazza* (Fig. 186) is called in Portugal *alcaradza*. The *bucaro*, made in Estremadura, is red, and less porous than the *alcarazza*. These vessels have been made from the most remote period, in all warm climates, in Egypt, Asia, Spain, and elsewhere. The public museum at Boulogne-sur-Mer contains one in the form of a serpent, from Cayenne. The water-coolers of Egypt (Fig. 187), called *barduch*, are now made at Khenneh, in Upper Egypt, in large numbers, and are so cheap, that one is seldom used a second time. They are very thin, and are perfumed by placing a piece of gum mastich upon a lighted

coal, and inverting the vessel over it.<sup>4</sup> They have not varied in form from the ancient type.<sup>5</sup>

duabus tabulis interjiciuntur verius, quam construuntur, avis durant, incorrupti imbribus, ventis, ignibus, omniq[ue] cemento firmiores?—*Plin.*, lib. xxxv., chap. xiv.

<sup>3</sup> Wilkinson's *Manners and Customs of the Egyptians*, vol. ii., p. 99. The figures in Fig. 185 are taken from a large woodcut representing foreign captives employed in making bricks at Thebes.

<sup>4</sup> Athenæus mentions that vases were made at Coptos perfumed with myrrh, mastich (*Schinus*, *Gk.*; *Pistacia Lentiscus*), and other aromatic plants, which deprived

the wine of its intoxicating property. These substances must have been introduced after the baking of the vessel.

<sup>5</sup> A great portion of the population of modern Egypt is engaged in making this pottery, which is transported down the Nile in a curious manner. A quantity of jars are placed perpendicularly, and lashed with the fibre of the date-palm to parallel poles, forming a triangular raft, upon which the conductor is seated, and floats down the Nile, retailing his cargo as he goes.

Juvenal, speaking of the Egyptians of the Nile, describes their boats as being made of earthenware and painted :—

“ Imbelle et inutile vulgus  
Parvula fictilibus solitum dare vela phaselis  
Et brevibus pictæ remis incumbere testæ.”

*Sat. xv. line 126.*

Norden and other travellers, however, explain this mistaken idea. By “*fictilibus phaselis*” no other are meant than floats of pottery used to this day on the Nile. Jars and various earthen vessels, of which a great number are made in Upper Egypt, are fastened together with cords and twigs into a triangular shape, having the mouths of the vessels upwards. They are then covered over with bulrushes, and, being empty, float, and are rowed or steered down the Nile to Cairo, where the raft is taken to pieces, and the articles are sold. “*Pictæ*” does not imply that the vessels are painted, but that, being very porous, they were rubbed over with some oily or fatty substance to prevent the water penetrating into the cavity of the pitchers, which would occasion the sinking of this fragile float.

On the monuments of Egypt we sometimes observe a man fanning these alcarazzas with a palm-leaf, in order to promote evaporation.

Water-coolers are made in Persia, at Cora, according to Chardin, who was in that city in 1672. They are white, and are first moistened with rose-water, and afterwards suspended enveloped in wet cloths. These coolers can be used only five or six times, as the pores are soon stopped up.<sup>6</sup> The ancients were well acquainted with the process of producing cold by the evaporation of water, and we find that the soldiers of the army of Antiochus cooled water in vessels of clay, which they put during the night upon terraces, where children were employed to keep them moist; thence it was poured into large amphoræ covered over with straw, which kept it fresh. In the time of the Emperor Gallienus, A.D. 25, vessels of earth filled with



Fig. 187. Water-cooler. Egypt.  
(British Museum.)

<sup>6</sup> Chardin, *Voyage en Perse*, t. i., p. 202.



water were suspended in the windows, in order that the draught of air might render it cool.<sup>7</sup> These vessels are not of use in the temperate climates of Europe, their efficacy depending upon a high degree of temperature, and a dry atmosphere.

Spain has been ever celebrated for its manufacture of Hydrocérames or water-coolers. "The ancient Qooleh of the Arabs is identical with the modern Alcarazzas of Spain. They were made of various shapes, many, and especially in Valencia and Andalusia, being of the unchanged identical form of those similar clay drinking-vessels discovered at Pompeii. They are the precise 'Trulla.' Martial, xiv. 106, iv. 46, speaks both of the colour and the materials of those made at Saguntum, where they are still prepared in great quantities; they are not unlike the ancient Choolehs of Egypt, which are made of the same material, and for the same purposes, and represent the ancient Canobic *στατικά* (statika). They were seldom destined to be placed on the table, as, their bottoms being pointed and conical, they could not stand upright. This singular form was given to the 'vasa fictilia,' or cups used at the sacrifices of Vesta, which would have been defiled had they touched the ground. The alcarazzas are now made in large quantities at Andujar, in Andalusia."<sup>8</sup>

Earthenware pots (alcarazzas), according to the Catholic legend, were made in Seville as early as the year 304 A.D. The art had been probably introduced by the Phœnicians or the Carthaginians, who planted colonies in the south of Spain. The alcarazza having thus become in "Christian art" the emblem of the two patron saints of Seville, we cannot omit giving the legend in a note.

<sup>7</sup> Brongniart, t. i., p. 540.

<sup>8</sup> Handbook in Spain.

<sup>9</sup> "St. Justa and St. Rufina, patronesses of Seville, 19 July, A.D. 304. These were two Christian sisters dwelling in that city. They were the daughters of a potter, and made a living by selling earthenware; and, contenting themselves with the bare necessities of life, they gave all the rest to the poor. Certain women who lived near them, and who were worshippers of the goddess Venus, came to their shop to buy vessels for their idolatrous sacrifice. The two sisters answered, that they had no vessels for such a purpose; that their ware should be used for the service of God, and not in the worship of stocks and stones. Upon this the pagan women broke all the earthenware in their shop. Justa and Rufina retaliated by falling upon the image of

Venus, which they broke to pieces and flung in the kennel. The populace immediately collected before their door, seized them, and carried them before the prefect. On being accused of sacrilege, they boldly avowed themselves to be Christians; and, being condemned to the torture, Justa expired on the rack, and Rufina was strangled. This came to pass in the year 304.

"The two sisters are represented as Spanish girls bearing the palm as martyrs, and holding in their hands earthenware pots.

"Murillo has frequently painted them. The Duke of Sutherland has two beautiful half-length figures of these two saints, holding each their palms and *alcarazzas* (earthenware pots). In the Spanish gallery of the Louvre, there are several representations of them by Zurbaran and others. Zurbaran represents them richly dressed;

AMPHORA, *Lat.*, from *ἀμφι*, *on both sides*, and *φέρω*, *to carry*.—A vessel which derived its name from its being made with a handle on each side of the neck, whence it was also called *diota*, that is, a vessel with two ears. Amphoræ were used for the keeping of corn, oil, grapes, and other food, but more especially for the preservation of wine. They were made of earthenware (Fig. 188), and, in later times, occasionally of glass. When filled with wine, the mouths were stopped with wood or earth, which was smeared with pitch or clay. On the outside the title of the wine was painted, and the date indicated by the name of the consuls of the year. The amphoræ were then plunged into sand, or supported by a frame, and were usually placed in the upper part of the house.

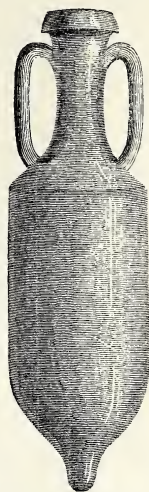


Fig. 188. Amphora.

According to M. Brongniart, the Bey of Tunis sent an amphora of large dimensions to the British Museum. The account said to accompany it stated that it was found in the territory of Carthage; and from the names of the consuls Longinus and Marius inscribed upon it, it was ascertained to have been made in the year 105 B.C. A diligent search has however been made at the Museum, but no such vessel has as yet been discovered, nor is there any existing record of any such having been received. It is only to be hoped that it may still be found one of these days amidst the chaos of similar gifts said to be buried in the vaults.

ARABESQUE, *Fr.*—After the Arabian manner. A species of decoration so called because it was practised by the conquerors of Spain—Arabs, Moors, or Saracens, as they were indifferently termed by their Christian neighbours. The dogmas of the Mahomedan code forbidding the representation of animals, in order to avoid even the semblance of idolatry, they employed plants and trees, with stalks, tendrils, foliage, flowers, and fruit, producing an endless variety of forms and combinations. Hence all fanciful decorations of natural objects used to form the continuous ornament of a flat surface came to be called arabesques, though differing so widely from the Arabian compositions as to be filled with representations of animals of every variety, and

but Murillo has generally painted them as *muchachas* (Spanish girls of the lower class).

“There was a magnificent sketch by Murillo in the Aguado Gallery, representing the Virgin in glory; and, kneeling in adora-

tion before her, St. Rufina and St. Justa, with their *alcarazzas* at their feet, accompanied by St. Francis and St. John the Baptist: painted, I presume, for the Capuchins of Seville.”—Mrs. Jameson, *Poetry of Sacred and Legendary Art*.

with fantastic combinations of plants and animals almost equally contrary to nature. The ancients excelled in this species of decoration, as we see in many of the Greek vases, in the edifices of Herculaneum and Pompeii, in the ruins of the Baths of Titus, and in Adrian's Villa at Tivoli. The most celebrated arabesques of modern times are those with which Raphael ornamented the "Loggie" of the Vatican, and they are often gracefully introduced in the decoration of the majolica pottery. (*See* coloured plate, No. 3, "Pilgrim's Bottle.")

AVANTURINE. *FELDSPATH AVANTURINÉ, Fr.*—A micaceous quartz, composed of shining particles. The most common colour of the base is brown or reddish-brown, enclosing spangles of a gold colour. It is imitated by the Japanese in lacquer-ware, with which their porcelain is often covered. An imitation of this substance was formerly manufactured in glass at Venice, and employed for many ornamental purposes. Its peculiar brilliancy is supposed to have been given by the admixture of copper filings.

AZULEJO, *Sp.*—Arabic, *Zulaj, Zuleiek*, a varnished tile.—Enamelled tiles of Spanish-Moresco manufacture, with which the Alhambra, the Alcazar at Seville, and other Moorish buildings, are profusely decorated. *See* Chapter I.

BASE. *PIED, Fr.*—The bottom or solid support of a vessel, which is either simple, or formed of various ornamental shapes, or consists of feet, and thence called a tripod (Fig. 32) base.

BASIN. *BACINO, Ital.*—A cup or bowl used to hold water for washing the hands, and other purposes; that for broth (*bouillon*), with cover and handles, stand or saucer, is called "*Ecuelle*."<sup>1</sup> The barber's basin is a shallow basin used for shaving, with a semi-circular indenture to fit the neck. In Europe these basins are generally made of polished metal, as Don Quixote is related to have mistaken one of them for Mambrino's helmet. In China and Japan they are made of porcelain. The "bason" directed to be used in collecting the offerings in churches, is probably of this form, and not the flat plate generally seen.

BEAKER. *BECHER, Ger., BEHER, Dutch, BOCAL, Fr., BUKET, I., BYKER, Eng.*—*Ménage* derives the Italian *Bicchieri* from the Greek *Bukos*, "*vas sive urna habens ansas*" (*Hesych*). "A beaked cup."*Skinner*. "A cup that has a spout."*Thomson's Dictionary*. In the "*Langue Romane*," *Bec* signifies a drink.

<sup>1</sup> *Ecuelle, Fr.*, properly a plate, the form varying to that of a saucer. They were more or less in size, more or less deep; some few had ears to handles. In the Inventory

of Charles V. in 1536, we find described "*une vieille escuelle parfonde à deux oreilles d'argent donc servant à humer bouillon, avecq sa cuyelière de mesme*."

“ Did they coin \* \* \* , bowls, and flagons  
 Int’ officers of horse and dragoons ?  
 And into pikes and musqueteers  
 Stamp beakers, cups, and porringers ? ” — *Hudibras*, p. i. c. 2.

“ He lives, and o’er his brimming beaker boasts.” — *COWPER’S Task*, b. vi.

From the above it is clear that the beaker is a vessel having a handle, and a spout or beak, and not having a cover as a tankard. It corresponds, therefore, with the publican’s common pewter pot in general use. The Chinese beaker, so called (Fig. 128), has no resemblance in shape to the above, being without beak or handle. It probably owes its name to some local term with which we are not acquainted. Buket and byker appear to have been used for a bénitier, as in the Inventory of the Earl of Hereford in 1322 we read “buket d’argent pour ewe beneyt;” and in that of the treasury of Edward Prince of Wales, in 1348, one is called “Byker.”

**BÉNITIER**, *Fr.* — A small vessel (the lip of which is generally in the form of a shell), for holding holy water; often made of enamelled pottery. *See* BEAKER.

**BIBERON**, *Fr.* — From the Greek *bombylios*. Socrates thus gives some idea of the form of this vase: — “Les uns seront delivrés ou guéris en buvant dans une coupe (*phiala*), les autres en recevant ce qui tombera goutte à goutte du bombylios.” — Ziegler, *Céramique*. Though Ziegler gives this derivation, it is much more likely from the Latin *bibere*, to drink. (Figs. 7 and 55.)

**BISCUIT**. — This term is applied to porcelain before it is glazed, and when it is without gloss (*mate*).

**BODY**. **BAUCH**, *Ger.* — That part of a vase, bottle, or jug which may be said to correspond with the body in the human figure. Its shape is either simple, or a combination of two (*biforme*) or more forms. The French term it *panse*. They also use the word *pourtour* to indicate the body or area of a vase or dish.

**BÖTTCHER WARE**. — A fine red stoneware, which was made by a chemist of that name at Dresden, and which led to the discovery of porcelain in Europe. (*See* Chapter IX.)

**BOTTLE**, **ANCIENT**. — These were made of the skin of an animal stripped off entire, and used to hold wine and other liquids. They are to be found in Spain and Italy at this present period. Frequent reference is made to bottles in Scripture, which leaves no doubt that they were not of earthenware: thus, being strongest when new (Matt. ix. 17); becoming dried and shrunk in the smoke (Ps. cxix. 83). Their capacity varied according to the size of the animal of which the skin was used.

**BOTTLE**. **BOÜTEILLE**, *Fr.* — A vessel used to contain liquids, with a long neck and narrow mouth, and mostly spheroidal (Fig. 41).



When it is flattened at the sides it is termed a pilgrim's bottle (*bouteille de voyage, bidon, flasque*). (Fig. 189).



Fig. 189. Pilgrim's Bottle. Egypt. (British Museum.)

The horizontal handles and perforated base, which we find on such bottles, are for a cord or strap to be passed through, for the convenience of carriage. (See



Fig. 190. Twin-joined Bottle. Egypt. (British Museum.)

coloured plate, "Pilgrim's Bottle.") These

bottles were of very early use. The gourd-shaped Oriental

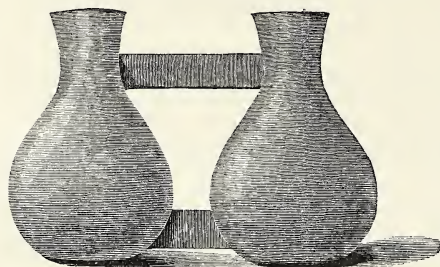


Fig. 191. Double Bottle. Chili. (British Museum.)

bottle (Fig. 139) finds its prototype in South American pottery. The double or yoked bottle (*bijugué*) is found in Egypt (Fig. 190), and again in Chili (Fig. 191) and Mexico (Fig. 216).

BOWL. BOL, JATTE,<sup>2</sup> *Fr.*, SCHALE, *Ger.*—Hemispherical vessels, wider than they are deep, and larger than the cup, which is deeper

than it is wide. The *jatte* is larger than the *bol*. The ancient wassail-bowl, now superseded by the "loving cup"<sup>3</sup> used at City festivals, was of wood or metal. The punch-bowl and christening-bowl were generally of Oriental porcelain.

Box. DOSE, *Ger.*—A snuff-box, or, when of larger size, called a

<sup>2</sup> *Jatte*, espèce de vase de bois, de faïence, de porcelaine, &c., qui est rond, tout d'une pièce, et sans rebords.—*Dict. de l'Académie*.

<sup>3</sup> *Grace Cup* derives its name and use from an amusing little fact, illustrative of the manners and customs of the Scotch nobles in the 11th century, when that royal Christian civilizer, Margaret Atheling, the consort of Malcolm Canmore, observing that they had an irreverent habit of rising and quitting the table before grace could be pronounced by her chaplain, promised to reward all who could be induced to tarry for that ceremony with a draught *ad libitum* from a large gold cup of the choicest wine, which was passed from hand to hand

round the board, after the thanksgiving for the meal had been duly said. The bribe offered by the beautiful young English Queen was too agreeable to be resisted by the hitherto graceless northern magnates: each was eager to claim his share of the grace-cup, as this social goblet was called, and the custom thus instituted in the palace became so popular, that it was observed in the barons' halls, and wherever festive cheer was to be found throughout the land. The fashion was of course adopted in England, and even up to the time of the Reformation grace-cups are occasionally enumerated and described in inventories of plate and jewels.—*Historic Scenes*, by Agnes Strickland, p. 49.

casket; always with a cover. The *Dose* (Ger.) is flat. The *Böchse* (Ger.) is high.

**BRACKET.** *CONSOLE, Fr.*—A support attached to a wall for the purpose of holding statuettes, vases, lamps, clocks, &c. The skill of the artist has been frequently employed upon this ornament, which is susceptible of great elegance of form. Some beautiful ones, designed by Michael Angelo, have been successfully made in red unglazed ware at the Cambrian Pottery, Swansea. A pair of brackets of Rouen ware have been already noticed (p. 93). This ornament, however, is generally made in wood, and carved, as being a lighter substance.

**BRICKS.** *BRIQUE, Fr. BACKSTEIN, Ger.*—The simplest form of pottery made in a mould. They are either sun-dried (*see* ADOBE) or burnt in the kiln. The building of Babel attests the antiquity of brick-making. The Babylonians used both kinds of bricks, and the cuneiform characters with which many of them are inscribed are subjects for interesting, and now successful research. The Greeks employed bricks to a great extent. The walls of Athens were of brick, so was the house of Croesus; and the celebrated tomb of Mausolus, the seventh wonder of the world, though ornamented with such costly decorations in marble as to call forth the indignant exclamation of the philosopher, was built of brick. Augustus is said to have found Rome of brick, but to have left it of marble, yet brick was still employed in many of the most sumptuous edifices,—the Pantheon, the Temple of Peace, the Thermæ, &c. Every Roman brickmaker had his peculiar mark (M. 248), which he was enjoined by law to affix to his work, such as the figure of a god, a plant, or an animal, encircled by his own name; often with the name of the place, of the consuls, or of the owner of the kiln or the brickfield.<sup>4</sup>



M. 248. Roman potter's mark.  
(Brongniart.)

**BROC, Fr.**—A vessel with a wide, elongated mouth.

**BURNT-IN.**—A term used to distinguish the painted from the enamelled porcelain, the colours of the former being burnt in with the glaze; whereas, in the latter, the colours are laid on after glazing.

**CAMAIËU, Fr.**—A single colour, varied solely by the effect of chiaroscuro.

**CAN.** *KANNE, Ger. CANETTE,<sup>5</sup> Fr.*—Of metal or earthenware, of cylindrical form. (Fig. 72.) The Scotch term for a chimney-pot.

<sup>4</sup> Seroux d'Agincourt. *Revue des Fragments*, p. 32. s'emploie ordinairement pour la bière.—*Dict. de l'Académie.*

<sup>5</sup> *Canette*, un mesure de liquide qui

**CANDLESTICK.** *BOUGEOIR, Fr.*—These were anciently made solely of pottery. A specimen of the rare faïence of Henry II. is given (Fig. 57), and a curious one of old English manufacture (Fig. 95). The porcelain candelabra made at Dresden are extremely beautiful (Fig. 157).

**CANISTER.** *BÜCHSE, Ger.*—A box used for holding tea, introduced from China.

**CASOLETTE, Fr.**—Vase où l'on met des eaux de senteur, ou d'autres parfums, pour les faire évaporer par le feu.

**CELADON.** See page 214.

**CERAMIC.** *KERAMOS, Gr.*—Etymologists differ as to the derivation of *κεραμος*. Some consider it, and M. Brongniart among others, to have had its root in the word *κερας*, an animal's horn, which was also frequently used to denote a goblet or jug; either the horn itself, or a vessel made of metal or clay fashioned in that form, being among the earliest drinking cups known. Others, again, deem it to have been derived from *ερα*, earth; a word, however, which, though introduced into every Lexicon, has no authority attached to it, and which Scott and Liddell distinctly state is not to be found in any classic author.

Πολλὸν δ' ἐκ κεραμῶν μεθυπιστο τοῖο γεροντος.—*Iliad*, ix. 465.

The late M. Brongniart, the talented author of the 'Traité des Arts Céramiques,' to whom both science and literature, in everything connected with the plastic art, are much indebted, has furnished us with this term, which has the advantage of comprehending the product of, as well as the material used in, this very ancient handicraft. The Greek word *κεραμος*, from which *ceramic* is derived, appears, from the earliest times, to have been applied in its several varieties of *κεραμῖς*, a tile; *κεράμιον*, a drinking vessel; *κεραμίτις γη*, potter's earth; *κεραμος*, a large jar or amphora,—not merely to the plastic clay itself, but to every species of manufacture in which it was used. Thus pots, jars, cups and dishes, and even bricks and tiles, were all included within its range; whereas the English words "earthenware" and "pottery" have each a limited and distinct meaning; the first being chiefly applied to articles of the ruder and larger description, such as coarse jars and pans; the second, to the finest products of the fictile art, including even porcelain. The Greek word *kerameus* is identical with the Latin *figularius*, the German *Topfer*, the French *potier*, and English *potter*.

**CHINA.** *PORCELAINE, Fr.* *PORZELLAN, Ger.*—Is formed of paste which is translucent, whereas the paste of pottery is always opaque.

COFFEE-POT. CAFETIÈRE, MARABOUT,<sup>6</sup> *Fr.*—A vessel used for coffee, generally with a long spout (*gargoulette*). (Fig. 158.)

COLOGNE WARE. GRES CÉRAMÉ, *Fr.*—Common stoneware, chiefly bottles. *See* page 145.

COLOUR. The fracture, not the surface, determines the colour of the paste of common pottery, which, according to the material employed, is either dirty white, yellowish, red, brownish, or ashy grey colour, increasing in darkness up to black. In the fine stoneware of Wedgwood the paste is artificially coloured throughout by the mixture of a metallic oxide. In porcelain the paste is, or should be, nearly white and translucent, and the colours are laid over it. As regards the external colouring, the fine blue upon the old Nankin porcelain, the ruby upon the egg-shell plates, as well as the soft sea-green, the verdigris, and the imperial citron yellow, constitute the choicest specimens of Oriental colours. The best European colours are the ruby lustre found upon Majolica, the bleu de Roi, turquoise, and rose Dubarry upon the porcelain of Sèvres, the claret of Chelsea, and the blue of Derby and Worcester.

COLOURS. These are all prepared from metallic oxides, ground down with fluxes or fusible glasses. When painted, the porcelain is placed on the enamel kiln (*moufle*), when the fluxed colours melt and fasten to the glazed surface, forming coloured glasses. (*See* KILN.)

*Blues* are made from cobalt, varied by the addition of the oxides of tin and zinc.

*Green*—Oxides of copper. Fine greens from protoxide of chrome.

*Red*—Nitrate of iron, chromate of lead, and muriate of manganese.

*Pink*—Subchromate of tin.

*Rose Colour*—Gold and tin (precipitate of cassius) with a little silver.

*Brown*—Chromate of iron or antimony, lead, and manganese.

*Orange*—Antimony and tin.

*Yellow*—Antimony, tin and lead, and chromate of lead.

*Black*—Oxide of platinum or iron, cobalt, nickel, and antimony.

*White*—Arsenic and tin.

Gold is applied to china in the state of amalgam, ground fine in turpentine, with a metallic flux, and afterwards burnished with agates.

<sup>6</sup> *Marabout*, une sorte de cafetière de fer blanc et battu, qui a le ventre très large, et qu'on nomme autrement Cafetière du Le-

vant.—*Dict. de l'Académie*. Probably from West Africa, whose people are called *Marabùt*.



COMPOTIER, *Fr.*—A dish in which preserved or dried fruits are served up at table. (Fig. 52.)

CONES, SEPULCHRAL.—Small Egyptian conical vessels, in which are found the mummies of birds and other animals. (Fig. 192.)

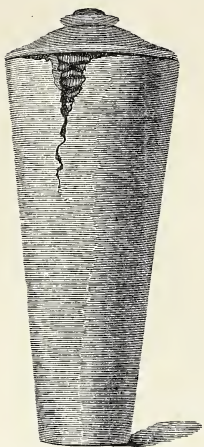


Fig. 192. Mummy Cone.  
(British Museum.)

CONJURING CUPS, TASSES À SURPRISE HYDRAULIQUE, *Fr.*—*See* page 220.

COVER. COUVERCLE, *Fr.*—The portion which serves to cover any vessel, &c., and is either flat or dome-shaped, conical, &c., with or without a knob (*bouton*) at the top.

CRACKLE. *See* pages 200 and 214.

CRAZE.—A technical term to denote the cracking of the glaze, owing either to its imperfect fusion in the kiln, or to the ware being withdrawn from the kiln before it is properly cooled, when the glaze cracks at the sudden variation of temperature.

CROCK, CROCKERY. CROCCA, *Ang. Saxon*; KRUG, *Ger.*; KRUICK, *Dutch*. Connected with the English word “cruise.” Of uncertain etymology: perhaps so called from its brittleness or liability to crack. A vessel made of clay, and dried by heat.

“Like foolish flies about a honey-crock.”

*Faërie Queen*, lxx., c. 2.

“As she was hurrying him away, his spurs take hold of her petticoat, his whip throws down a cabinet of china. He cries, What! are your *crocks* rotten?”—*Tatler*, No. 37.

“As he began to twist and sprawl,  
The loosen’d stones break from the wall:  
Down drops the rake upon the spot,  
And after him an earthen pot.  
Reeling, he rose, and gazed around,  
And saw the *crock* lie on the ground.”

SOMERVILLE, *The Happy Disappointment*.

The word *crock* is still in common use in Kent and Sussex to denote a vessel of earthenware.

CROCKERY. FAÏENCE FINE, *Fr.*—Fine earthenware, as Queen’s ware, &c., first made in Staffordshire about 1760.

CROUCH WARE. The name given to the salt-glaze ware, which was first made at Burslem in 1690. (*See* page 150, and Fig. 102.)

CRUET. BURETTE, *Fr.*—Cruets or crewetts, small vessels of glass or metal, to contain the wine and water intended for consecration at the altar. The bodies should be made of crystal, glass, or some other transparent substance, to enable the celebrant to distinguish between the wine and water: and this is positively

ordered by the existing Roman Catholic rubric, although few crewetts are made in the present time in accordance with it. In the old English inventories they are generally described as of silver. In Dom Filibien's 'Description de l'Abbaye de St. Denys,' Plate III. of the Treasure, he has figured a pair of crewetts which formerly belonged to the Abbé Suger: they are of crystal, mounted in silver, gilt, and set with precious stones.<sup>7</sup>

"Deux enfans de chœur en tuniques portent chacun une grande burette d'argent de la mesure d'un pinte, où sort l'eau et le vin: ces *grandes burettes* sont du temps qu'on communioit sous les deux espèces."<sup>8</sup>

They have sometimes the initials A (aqua), and V (vinum), introduced when made of metal. Much larger vessels were used when the communion was received under both kinds. (*See FLAGON.*) A basin was sometimes added, with a separate cruet, for the celebrant to wash his hands. The term is now applied to the common domestic vessels used at table.

CUP. TASSE, *Fr.* TAZZA, *Ital.* NAPP, *Ger.*—A small hemispherical vessel, more or less flat, used for drinking. Those for hot liquids have handles attached. The Chinese have a double cup, without handles, the exterior one serving the purpose of protecting the fingers. (*See* page 218.) The chalice used for the sacramental wine (*Kelch*, *Ger.*) and the classical Italian Tazza have both stem and base.

CUP, TEA, COFFEE.—The forms of these are various, and are described in the 'Description du Musée Céramique,' as cylindrique, hémisphérique, calice, campaniforme, turbiniforme, ovi-forme, semi-ove, ovöide, semi-ovöide, cylindro-ovöide, turbino-cylindrique, quadrangulaire, polygone, &c. Sometimes without a handle, sometimes with one or two.

CUP, DRINKING.—Drinking cups have been made in every variety of form, those of the civilised nations of antiquity bearing much resemblance to the ruder designs of the New World. From Chili we have a drinking vessel in the form of a fish (Fig. 193), and it is interesting to compare a Peruvian drinking cup in the form of a human head, used by the Incas

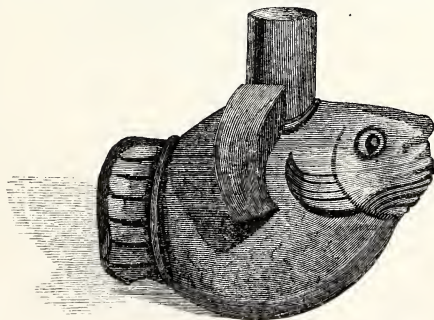


Fig. 193. Drinking Vessel. Fish. Chili. (Marryat Coll.)

(Fig. 194) with a Greek vessel (Fig. 195) of similar design.

<sup>7</sup> Pugin's Glossary of Ecclesiastical Ornament.

<sup>8</sup> St. Galien de Tours.

Perhaps one of the most singular forms of a drinking vessel that has been suggested is that of the human leg, of which a figure is given (Fig. 196) from one in the British Museum, which was found at Vulci, and similar specimens exist in the collections of Italy. One at the Museo Casuccini at Chiusi is in the shape of a leg, kneeling, with a human face at the upper part.

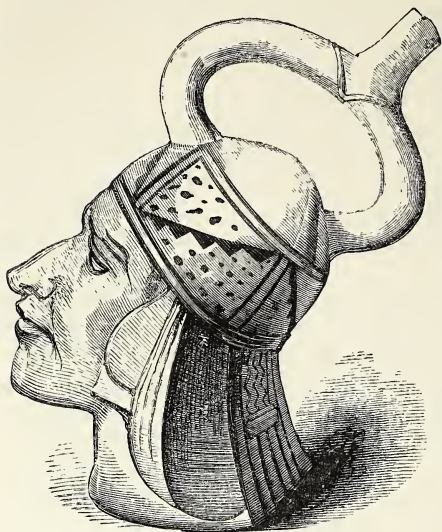


Fig. 194. Drinking Cup. Peru. (Beckford Coll.)

land,<sup>9</sup> had called his friends together that he might drink their health in a parting cup, when, finding the usual cups too small for the purpose, he took off one of his military boots, filled it with wine, and drained it to the bottom before he parted from the company. In the Musée Céramique there is an earthenware goblet in the form of a military boot, painted in blue, and ornamented with arabesques.



Fig. 195. Drinking Cup. Greek.  
(Museo Borbonico, Naples.)

This form is also to be found in Venetian glass.

The Germans sometimes imitated a helmet to form a drinking cup, but the origin of this is more readily accounted for.

For other curious forms we refer to RHYTON, and we also give a figure of one of

<sup>9</sup> He was sent in 1625.



those singular drinking cups painted with eyes, which are common in Sicily, and are found more plentifully at Vulci than in any other site (Fig. 197<sup>1</sup>) in Etruria. The meaning of these eyes has not yet been satisfactorily determined. There is some plausibility in the opinion that they were charms against the evil eye, in which the ancients believed as strongly as the modern inhabitants of southern Europe.

The Roman people alone never adopted any of these singular designs for their drinking cups; on the contrary, they considered it a barbarous custom. Hence Martial's distich on one of these grotesque vessels:—

“Sum figuli lusus rufi persona Batavi:  
Quæ tu derides hæc timet ora puer.”

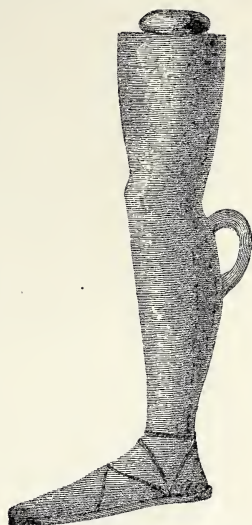


Fig. 196. Drinking Cup. Vulci.  
(British Museum.)

CUVETTE, *Fr.*—An oval basin for washing, often mentioned in old inventories as made of gold and silver. The form is similar to the present pie-dish and foreign washhand basins.

DELFT WARE. FAÏENCE HOLLANDOISE, *Fr.*—Fine earthenware painted and glazed, so called from the town of Delft, where it was first made. Fine earthenware is still called delft in Ireland.



Fig. 197. Cylinx. Vulci. (From Brongniart.)

DESIGN.—In a general sense design means the art of imitating by a trace or outline the form of the object presented to view. The paintings upon majolica were copied from designs or prints given by the artists to the workmen, but not painted by the artists themselves. The designs prepared by painters intended to be executed in fresco, or wrought in tapestry, are called cartoons, from being done upon paper.

DISH. PLAT, *Fr.*—A broad wide vessel in which food is served up to table. The small Greek dish is called a Patina. The German

<sup>1</sup> This cup is placed in a foot or support, which is not given here.



*Schale* mostly denotes a dish without rim (Fig. 138); *Schüssel* (Ger.), always with a broad rim. (Figs. 33, 127, &c.)

EARS. OREILLES, *Fr.*—Small protuberances upon a vessel, serving the purpose of handles. (Fig. 118.)

EGG-SHELL CHINA.—See page 204.

ELIZABETHAN WARE.—A kind of fine earthenware incorrectly supposed to have been made under the patronage of Queen Elizabeth, and to have been moulded from the enriched chasings of the silver plate of that period. (Figs. 97, 105, 106.)

ENAMEL. ÉMAIL, *Fr.* (*en-émail*).—An opaque vitrifiable composition used for coating pottery, in which tin forms an essential ingredient. (See GLAZE.) Enamel colours are placed over the glaze.

EWER. AIGUIÈRE, *Fr.*—A jug with a spout, handle, and foot, used for holding water for washing the hands. Ewers and basins are very frequently ornamented with the same pattern. See coloured plates, No. 9, “Majolica Ewer,” and No. 12, “Capo di Monte Ewer,” with basin. (Fig. 181. Also Figs. 42 and 59.)

FAENZA WARE. MAJOLICA.—So called from the little town of Faenza, near Bologna, which was one of the earliest sites of this peculiar product. The synonymous distinction is nevertheless curious, for majolica does not appear to have been first manufactured there, nor is it even contended that its fabric attained greater or earlier celebrity than its neighbours and competitors—Pesaro, Gubbio, or Urbino. The designations of “Raffaelle” and “Umbrian” ware are more natural and intelligible.

FAÏENCE, *Fr.*—Faïence, Fayence, or Fayance,<sup>2</sup> is the old French term, under which were comprised all descriptions of glazed earthenware, even inclusive of porcelain, and, to a certain extent, continues so,—corresponding in its general use to the English word crockery. The name is commonly supposed to be derived from Faenza; but it may well be doubted whether upon any authority much to be relied upon, since neither historians nor topographers seem to have considered the matter worthy of their attention or examination. Moreri’s opinion can only be guessed at;<sup>3</sup> while Ménage, after distinctly stating the term to be taken from Faenza, says:—“Il se fait aussi de la Faïence en Provence dans la petite ville de Faïance;”<sup>4</sup> and then adds,

<sup>2</sup> Maty écrit “Fajence,”—c’est une faute; il faut “Fayence” par un *y* grec, ou “Faïence,” comme M. Corneille.—*Dict. de Trevoux*, Paris, 1721, tom. ii.

<sup>3</sup> Quelques auteurs confondent ce bourg (Fayence) avec Faenza, ville d’Italie, au

sujet de la vaisselle qu’on fait dans cette dernière ville.—*Moreri, Dict. Hist.*, Paris, 1751.

<sup>4</sup> Now the chief place of a canton in the district of Draguignan, in the Department of the Var; between which and the old

upon the authority of Le Duchat,—“Mezerai, dans sa Grande Histoire, Paris, 1651, tom. iii. p. 978, prétend que c'est delà, et non pas de Faïence d'Italie, que cette poterie a pris son nom.”<sup>5</sup> A reference, however, to the above passage at once shows the danger of a blind quotation. Mezerai is enumerating the fortresses, rapidly reducing by Lesdiguières in his pursuit of the Duke of Savoy in 1592. It is the only mention he makes of the little town, and his words are simply these:—“Fayence, plus renommée par les vaiselles de terre qui s'y font, que par sa grandeur, ny par son importance.” His testimony, therefore, goes no further than to establish the fact of the early celebrity of the pottery of Fayence. In like manner, Hofmann corroborates its high ceramic reputation, and calls the town by its ancient name;<sup>6</sup> but is quite silent as to its rise and origin. On the other hand, the only evidence we have in favour of the higher antiquity of its fictile fame, as well as in support of its claim to originality of title, is that incidentally cited in a work of M. Petit Radel, the librarian of the “Bibliothèque Mazarine.”<sup>7</sup> Although simply suggestive and unexamined, it becomes, as opposed to the all but total silence of his more indifferent predecessors, fairly entitled to the attention of the present age. The opportunities they had of determining the point may possibly have escaped us. He says in a note:—“Parmi les lettres de St. Grégoire (élu Pape, A.D. 590) on en lit une, dans laquelle ce pape remerciait Etienne, Abbé de Lerins,<sup>8</sup> pour écuelles et assiettes que cet abbé lui avoit envoyées. Il est donc bien probable que la petite cité de Fayence, dont on lit le nom sur nos cartes entre Grasse et Draguignan, existait avant le sixième siècle. Nous avons observé, par nous-mêmes, que les villages de toute cette côte sont encore occupés à ce genre de manufacture; et nous y avons appris que les Génois exercent de temps immémorial ce commerce sur toute la côte d'Espagne et de Portugal. . . . On voit assez d'ailleurs les rapports du nom de la petite ville de Fayence

town of Grasse it lies nearly equidistant. It is only a few miles from the old castle and now obsolete port of Fréjus (Forum-Julii), and the same from Cannes, where Napoleon landed on his return from Elba. Its pottery is still admired, and in request.

<sup>5</sup> Ménage, Dict. Etymol., Paris, 1750, tom. i. p. 571.

<sup>6</sup> Faventia, vulgò Faïence. Urbs Provinciae in Gall., cujus figulina laudantur; prope amnem Bensonem, 5 leuc. à Grassâ in occ., totidem à Foro-Julio in bor.—*Lexicon Universale*, Leyden, 1698.

<sup>7</sup> Recherches sur les Bibliothèques Anc. et Mod. par Louis C. F. Petit-Radel, Membre de l'Institut et de la Légion d'Honneur. Paris, 1819, p. 41.

<sup>8</sup> Lerins—two small islands opposite to Cannes, in the Mediterranean, the Lero and Planasia of the ancients. Lero, the larger of the two, is now called St. Marguerite. Planasia or Lerina bears the name of St. Honorat, in honour of that saint, who was the founder of the celebrated monastery so long existing there.

avec celui de l'ancienne Faventia, dont Tite-Live et Pline ont parlé."

If there are no records to throw a doubt upon the existence of a manufactory of pottery at Fayence during the sixth century, nor any local evidence to invalidate the statement made to M. Petit-Radel by the present inhabitants of the country, that a trade in the article had been carrying on upon their coast from time immemorial, the inference is fair enough that the abbot's present was of crockery. There can be nothing more natural than that an abbot of a monastery so near its site, who was desirous of making a present to his superior, should select for the purpose a product of the neighbourhood in which he lived; nor anything more probable than, if that fabric produced cups and plates, that he should send what was in his day considered a great luxury. As regards Faenza, if that town produced ornamental pottery at the period (and the abbot was hardly likely to have sent any other), it must not only have been of a very superior quality, since it conferred its name on the pottery of other countries, but as such must doubtless have become common among the wealthy citizens of Rome; in which case it would have been a poor compliment to send the pope a present of articles he could procure so much better at home. But ornamental pottery, in point of form or colour, does not appear to have been revived in Italy until the tenth century; and Faenza, in particular, is nowhere mentioned as having distinguished itself in "*poterie de luxe*" before the fourteenth century. The geographical connexion between Fayence and the Faventia of the Romans, suggested by M. Petit-Radel, is perhaps not less probable. The colony mentioned by Pliny as situated at the foot of the Pyrenees, on the coast of the Mediterranean, in the country of the Gascons (*Vascones*), and sur-named Faventia (cognomine Faventia), comes too near to the present site of Fayence to be altogether disregarded. It might be useful to trace the origin of a name so frequently given by the Romans to their settlements. Besides Faenza, there is the above district in their colony of *Barcinum* (now Barcelona), and another in Andalusia, which is supposed to have been situated somewhere between *Alcala Real* and *Antequera*. The old word Fayence, from the Latin "*fagus*"—a beech tree—has become almost obsolete in France. In Geneva, however, to the present day, beech-wood is still sold in the timber markets as "*De la Fayence*."

FAYENCE DE HENRI DEUX.—*See* Chapter VI.

FICTILE. FICTILIA.—An adjective, meaning "fashioned," as "*Vasa fictilia*," but the plural is now generally used as a substantive to express any vessels made of clay.

FIGURES. STATUETTES, *Fr.*—These are single, in groups, or attached

as ornaments to a piece, and are of every form and variety. Under this description may be included the Fictile Deities of the Egyptian, Mexican, and other nations, as well as the exquisite productions of the Meissen and other manufactories. A group is an assemblage of figures or objects, so disposed and combined, that the eye can at once embrace the whole; single figures are termed *statuettes*.

**FLAGON, FLAGGON, *Fr.***—When the communion was administered under both kinds to the laity, much larger vessels were required than when the priest only received it. The *crewet* (*see* **CRUET**), which contained at most two or three wine-glasses, was put aside for the flagon which was ordered to be used in the rubric at the Reformation. Either from motives of economy or from bad taste, a vessel in the form of the tankard, only higher, has been substituted for the flagon in most of the communion plate in this country. It is to be hoped, in this age of conformity with the rubric, the flagon will be restored.

**FLASK. FLASQUE, FLACON, *Fr.*; FLASCHE, *Ger.***—A bottle with a spherical body and narrow neck, “of wood” (Dr. Lye); “of leather” (Cotgrave). The original form appears to have been that of a wine skin, or flask, such as that of Florence, which is supposed to be derived from a drop of water on the point of falling. Rabelais (b. i., c. 5) calls a *Flacon* “une bouteille à vis;” that is, with a screw or cover over the top, which the majolica flasks or pilgrim’s bottles have. These last are flattened at the sides.

**FORMS.**—These are very numerous, and are derived from a resemblance to such simple forms as a globe (*sphérique*) (Fig. 198); a cylinder (*cylindrique*), a disk (*discorde*) (Fig. 79); an egg (*ovoïde*), (Fig. 152); flowers, such as the lotus, the campanula, lily, tulip, &c.: these prevail in the ancient Greek pottery. Also from fruits,



Fig. 198. Cooking Pot. Vellore. (Sir A. Burnes.)

such as the olive (which form in later products has been so elongated, compressed, blown out and distorted, as to lose all natural grace), the apple (*pomiforme*), the pear (*pyriforme*) (Figs.



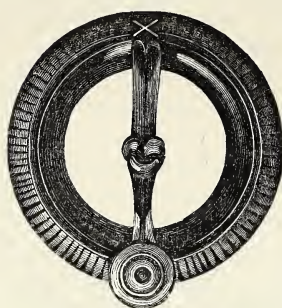


Fig. 199. Annular Vase. Campanian.  
(From Brongniart.)

70 and 71); the gourd, double and triple (Fig. 139). Other forms are derived from a leathern bottle or flask (*lagéniforme*), a spindle (*fusiforme*), a helmet (*forme de casque*), a purse (*bursiforme*), a ring (*annuliforme*) (Fig. 199), funnel-shaped (*infundibuliforme*), (Fig. 197). Another form is derived from the shell Turbo (*turbiniforme*), but might more clearly be defined as resembling the stern of a ship. Angular shapes are formed in a mould, such as the cubic, the hexagonal, polygonal, &c.; and, lastly, the forms of the head (Figs. 194, 195), legs (Fig. 196), and other members of the human figure, of animals, birds, fishes (Fig. 193), rep-

tiles, &c. Two or more vessels are sometimes found joined together in Egyptian and South American specimens (Figs. 190, 191). The forms of the latter pottery are extremely bizarre.

M. I. Ziegler has propounded a new classification and nomenclature of forms. The first class contains the forms derived from a right line, viz., the cylinder, the cone, and clavoid, or cone reversed; and those from a curved line, viz., the spheroid, ovoid, and ogoivoide, or egg reversed. He then classifies the forms produced from the combination of the cylinder and sphere. The other classes are the crateroids or cups, discoides or disk-shaped, and tiges, or lengthened corolla, with their combinations. Under these heads he contends may be classified every variety of form, mixed or composite. He also gives a nomenclature of the component members of a vase to be—the embouchure, collet, and collier, as composing the neck, or col; the shoulders, *épaules*; the circe and culot, as composing the body, or corps; the perot, *piédouche*, and socle, as composing the foot, or pied.

**FUNERAL.**—This term has been erroneously applied to all pottery found in tombs, even where the utensils have no relation to funereal purposes, but were probably in common use. There have been found, however, in Corsica, vessels of earthenware, which may strictly be called “funereal.”

Though the precise period of the fabrication of the funereal vessels found in Corsica is not ascertained, they must be considered of very ancient date. These vessels (Fig. 200), when found entire, at first appear completely closed up, and no trace of joining can be discovered. But it has been ascertained that they are composed of two equal parts, the end of one fitting exactly into the other, and so well closed that the body, or at

least the bones, which they contain, appear to have been placed within them before they were baked upon the kiln. Diodorus Siculus,<sup>9</sup> in speaking of the usages of the inhabitants of the Balearic Isles, states that these people were in the habit of beating with clubs the bodies of the dead, which, when thus rendered flexible, were deposited in vessels of earthenware. This practice of the Corsicans coincides singularly with that of the Coroados Indians, who inhabit a village on the Paraíba river, near Campos, in the Brazils. They use large earthen vessels, called *camucis*, as funereal urns. The bodies of their chiefs, reduced to mummies, are placed in them sitting on their heels, the usual posture of the savage in repose, decked with their ornaments and arms, and are then deposited at the foot of the large trees of the forest.<sup>2</sup> Fig. 201 represents a chief in the funereal jar; the animal at his feet appears to be a panther or tiger-cat.

A discovery was made at Salona, in 1825, which proves that amphoræ were used for funereal purposes: the amphora was divided in half, in the direction of its length, to receive the corpse, and the two halves were put together again and buried in the earth. The skeletons were found still entire.<sup>4</sup>

The discovery has been made by Mr. Wm. Kennet Loftus,

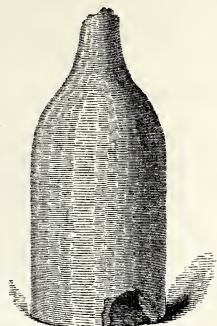


Fig. 200. Half of a Funereal Urn. Corsica. (From Brongniart.<sup>1</sup>)



Fig. 201. Coroado<sup>3</sup> Chief in his funereal jar. (Brongniart, from Debret.)

<sup>9</sup> Book v. chap. i.

<sup>1</sup> Brongniart, tom. i. p. 456.

<sup>2</sup> Debret's 'Voyage au Brésil,' tom. i. p. 19; Paris, 1834.

<sup>3</sup> "Coroados. — Ce nom de 'Coroados' (Couronnés) leur fut primitivement donné

par les Portugais à cause de la coiffure de leurs chefs, qui effectivement se coupent les cheveux de manière à se réserver une espèce de couronne isolée sur le sommet de la tête." — *Ibid.*

<sup>4</sup> Steinbüchel, Alterthümer, p. 67.

of coffins of baked clay at Warka, in Mesopotamia, where large mounds are composed of these coffins, piled upon each other to the height of forty-five feet. "It has evidently been the great burial-place of generations of Chaldeans; the coffins

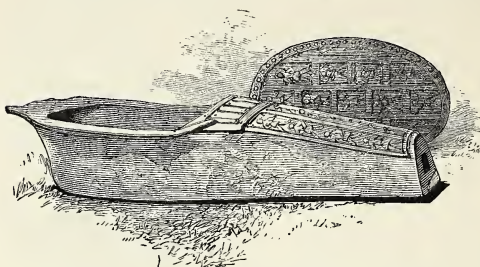


Fig. 202. Coffins of Pottery, from Warka.  
(British Museum.)

are in general form like a slipper bath, but more depressed and symmetrical, with a large oval aperture to admit the body, which is closed with a lid of earthenware. The coffins themselves are of baked clay, covered with green glaze and

embossed with figures of warriors, in strange costumes." The presence of green glaze shows that the pottery must have been submitted to the action of a high temperature, and consequently evinces a much more advanced knowledge of the art than any of those examples already mentioned. Several of these coffins are in the British Museum (Fig. 202).

Further, Sir Henry Rawlinson states that in all the ruins of Assyria, Babylonia, and Chaldea, a peculiar mode of sepulture is met with. The bodies were originally doubled up, and squeezed into the lower half of a clay sepulchral jar, after which the upper half of the jar must have been added in a soft state and again exposed to the furnace, the result being that the bones were partially calcined in the process. Sir Henry adds,—“I judge that this was the mode of sepulture from having, in a hundred instances, found skeletons in jars either with no aperture at all, or at any rate with so small an orifice, that by no possibility could the cranium have been forced through it.”<sup>5</sup>

**GALLEY TILE.**—An ornamental tile.

“It is to be known of what stuff galley tyle is made, and how the colours in it are varied.”—Bacon’s *Physiological Remains*.

Captain Cook thus describes the infirmary in the Franciscan convent at Madeira:—“The other side is divided into wards, each of which is just big enough to contain a bed, and neatly lined with *galley tiles*.”<sup>6</sup> These tiles were probably “azulejos,” the ornamental tiles of Spain and Portugal imported from those countries.

**GALLIPOT.**—A pot painted and glazed, commonly used for medicine. Skinner derives gallipot from the Dutch *Gleye* (clay), a shining

<sup>5</sup> ‘Archæological Journal,’ No. lii. p. 318.

<sup>6</sup> ‘First Voyage,’ b. i. c. 1.



or glittering potter's earth, and *pot*. It is also supposed that *galli* is a corruption of *gala* (*Span.*); and thus gallipot was a fine painted pot.

“ Then distil it,  
And keep it in your galley-pot well gliddered.”<sup>7</sup>

BEN JONSON, *The Devil is an Asse*, Act III., sc. 4.

“ Here phials in nice discipline are set,  
There *gallipots* are ranged in alphabet.”

GARTH.

It would thus appear that the gallipots of old were more ornamental than those of the present day, and similar in character to the *Vasi della Spezieria* of Italy.

**GLAZE.** **GLAÇURE, VERNIS, Fr.**—The composition used for coating pottery is composed chiefly of lead and silex. That for porcelain is analogous to flint glass (whence the derivation “glassing,” or “glazing”). In fact, this term may be applied to any substance that covers the surface of the piece, as, for instance, that produced by the decomposition of salt on stoneware. M. Brongniart classes the different kinds of glazing, or vitreous substances with which pottery is covered when finished, into three kinds—

*Varnish*—Every vitrifiable substance, transparent and plumbeferous, which melts at a low temperature, generally inferior to that required for the baking of the paste (common pottery, fine earthenware).

*Enamel*—A vitrifiable substance; opaque, generally stanniferous (*majolica* and common earthenware).

*Couverte*—A vitrifiable substance; earthy, which melts at a high temperature, equal to that of the baking of the paste (hard porcelain, some stonewares).

Sir Henry De la Beche classifies them under the heads of Assyrian and Babylonian, Egyptian, Indian, Greek, Lead, Tin, Felspar, Salt.

The mark caused by the absence of glaze is very apparent in Oriental porcelain, the bottom edge being rough and sandy. This defective appearance is obviated in Europe by supporting the piece upon a tripod with very small points. The three ugly marks upon old Chelsea china are caused by the clumsy tripod which was employed.

**GOMBRON WARE.**—The porcelain first imported into England came from the port of this name in the Persian Gulf, being the only place in the East where any English factory existed in the seventeenth century. From this circumstance arose the name originally given to all Indian ware in England, of “Gombron,

<sup>7</sup> “To glidder” is to glaze over with some tenacious lacker.—*Gifford*.



or Gombroon Ware." When, subsequently, however, the ware came direct from China, the name was changed to that of "China Ware," which it has retained ever since. (*See* page 192.)

**GROTESQUE.** *GROTTESCHE, Ital.*, from *Grotto*.—Distorted in figure and proportion. Also paintings of creatures of imaginary form, chimærae, griffons, centaurs, women with wings, &c., interwoven with flowers and foliage. Such designs are found upon old Italian pottery of the sixteenth century, and derive their name from this style of decoration having chiefly originated from the paintings found at Herculaneum, Pompeii, the Baths at Rome, and other subterranean ruins (*i. e.* grottoes).

**HANDLE.** *ANSE, Fr.*—This is single (Fig. 203), double, and sometimes triple, as in the ancient hydria or water-jars, in the Italian *orca*, and the English "Tig" (Fig. 99). Where more in number, they are considered as mere ornaments. In the Musée Céramique there is a Calabrian pitcher with nine. Handles are simple, horizontal (Figs. 177, 197), perpendicular (Fig. 203), and interlaced, of various devices and forms, such as serpents, reptiles (Fig. 64), twisted cords, &c. (Figs. 16, 17.)



Fig. 203. Etruscan Cyathus.<sup>8</sup>  
(From Brongniart.)

The position of the handles depends upon the use to which the vessel is destined. Thus, for carrying liquids an arch from side to side, like that of a basket, is most convenient. For pouring out it must be attached on the side, sufficiently high, and prolonged low enough for the hand to descend when the vessel is to be completely emptied. The spout or bec is placed opposite the handle, and should be formed so as to pour out either little or much at a time, without the liquid run-

ning over at the sides, or dropping down afterwards. This is seldom attended to in modern cream and milk jugs. The Roman trefoil spout is much more convenient in this respect, besides being in better taste.

**HYGIOCÉRAMÉ.** *PORCELAINE DE SANTÉ. GESUNDHEITS-GESCHIRR, SANITÄTSPORZELLAN, Germ.*—An inferior kind of porcelain, manufactured by M. Præssel, at Charlottenburg, on the Spree, near

<sup>8</sup> Cyathus, the single-handled drinking cup, was often represented on the painted vases in the hands of Bacchus, but the two-

handled cup (Cantharus) was particularly sacred to that divinity.

Berlin. A considerable quantity of plastic clay is introduced into the paste, in order, by producing a less expensive porcelain, to supersede the use of earthenware with lead glazing, which often proves injurious and sometimes poisonous, from lead being soluble in acids, in the juice of most fruits when hot, and in boiling fat. Hence its appellation of “porcelaine de santé.” Above two hundred and fifty workmen are employed in this manufactory.

IMAGE. IMAGO, *Lat.*—This word was used, among the ancients, more particularly to denominate the portraits of their ancestors. The Greeks and Romans entertained the greatest veneration for these images, and had them carried in their funeral poms and in their triumphs. The *images* were figures painted, with masks of wax, and were placed in their houses, usually enclosed in cases, but were opened on festival days. The right of possessing these images was one of the exclusive privileges of the Patrician order. With us, the word has a less dignified signification; images being the vulgar denomination of china figures, and of the more humble plaster-ware of the wandering Italian.

IRON-STONE WARE. LITHOCÉRATE, *Fr.*—A very fine pottery, made in England, approaching to porcelain in every character but transparency.

JAR. GIARRO, *Ital.* JARRE, *Fr.* JARRO, JARRA, *Sp.* TINAJA, *Sp.*

PITHOS, *Gr.*—A vessel of simple form, used for holding oil, fruit, water, grain, &c., and intended for domestic rather than for ornamental purposes. Enormous vessels of this class have been made in all countries from the earliest periods. The ancient amphora, the jars found near Antium,<sup>9</sup> the jar or tub of Diogenes (*see* PITHOS), are all analogous in form to those now manufactured in various parts of the globe. Large vessels are made in France (*cuvier*,<sup>1</sup> *jarre*), principally in Auvergne and in the Pyrenees;<sup>2</sup> in Tuscany, in the neighbourhood of Leghorn, where they are called *coppo*, in



Fig. 204. Tinaja. Spain. (Auldjo Coll.)

<sup>9</sup> Above 6½ feet high.

<sup>1</sup> “*Cuve*—grand vaisseau, communément de bois, dont on se sert ordinairement à fouler le vendange. *Cuveau*—petite cuve.”

—*Dict. de l'Académie.*

<sup>2</sup> They are used for washing, and are about 3 feet high by 3 feet in diameter.

Sienna *cziro*, and *orcio* in the Florentine territory.<sup>3</sup> Some of these are of enormous diameter, and of extraordinary capacity.

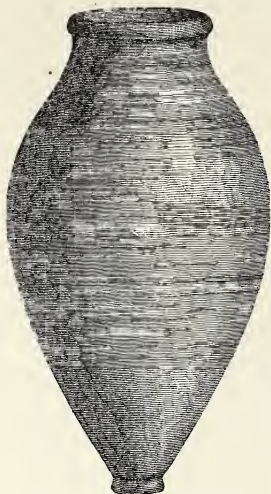


Fig. 205. Tinaja. Spain.  
(Musée Céramique.)

Brongniart's work, is

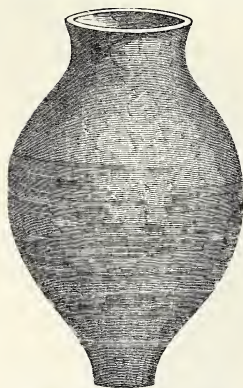


Fig. 206. Koupchine. Caucasus.  
(From Brongniart.)

In Spain, similar vessels are termed *tinaja*<sup>4</sup> (Fig. 204), and are of the most gigantic size known, some of them requiring twenty men to lift them from the kiln. A *tinaja* in the Musée Céramique, at Sèvres (Fig. 205), is upwards of 10 feet high, by 5 ft. 2 inches in diameter; and Baron Percy, a surgeon of the Imperial army, states that he measured some four mètres (13 feet 1½ inches) high, by two mètres in diameter. They had probably been introduced into Spain by the Moors, as similar vessels are found among the Arabs of Mount Atlas. The oil jars of the 'Forty Thieves,' in the 'Arabian Nights,' were probably of this description. They are called *koupchines* (Fig. 206) by the Caucasian tribes of Armenia,<sup>5</sup> by whom they are used to contain wine. The one (Fig. 206) copied from the Atlas to M. Brongniart's work, is nearly 10 feet high by 6 feet 6 inches in its largest diameter.<sup>6</sup> Gigantic vessels are also made by the Boshmen of the Cape,<sup>7</sup> and by the Indians of Java, who use them for water, and for holding gold fishes. Fragments of gigantic vessels are found on the borders of the Ohio, and the *camucio* of the Brazilian Indians has been already described. (See FUNERAL.) In the class of gigantic pieces may also be placed the vessel that was made to contain the famous turbot (*rhombus*) of Domitian, and for the baking of which he caused an oven to be constructed.<sup>8</sup> This vessel, according to the estimate of M. Brongniart, cannot have been less than between six and seven feet in diameter.

We give a representation of an Egyptian jar from the ruins of

<sup>3</sup> The *orcio* in the Musée Céramique measures 1.40 mètre × 1.30 = about 4 feet 7 inches by 3 feet 3 inches.

<sup>4</sup> See SPANISH POTTERY, page 341.

<sup>5</sup> Parret and Dubois, 'Voyage autour du Caucase.'

<sup>6</sup> 3 mètres × 2 mètres. The French mètre is equal to 39½ English inches.

<sup>7</sup> Daniel, 'Voyage au Cap de Bonne Espérance.'

<sup>8</sup> Juvenal, Sat. iv.



Antinoë (Fig. 207), which is made in horizontal circles (*cerclé*); sometimes they are striped longitudinally (*strié*).

Earthen vessels, inserted into each other, have been used to form the domes of ancient churches. (See Seroux d'Agincourt, 'L'Histoire de l'Art par les Monuments,' and Gally Knight.) In the 'Glossary of Architecture,' of the Byzantine church of San Vitale, at Ravenna, it is said:—"The dome is composed of a spiral line of earthen vessels, inserted into each other; and where the lateral thrust ceases, and the vertical pressure begins, larger jars are introduced in an upright position." There is also at Toledo the church of Santo Tomé; the tower is of Moorish architecture, and it has some panelling, the arches of which spring from alternate columns of green and red glazed pottery.

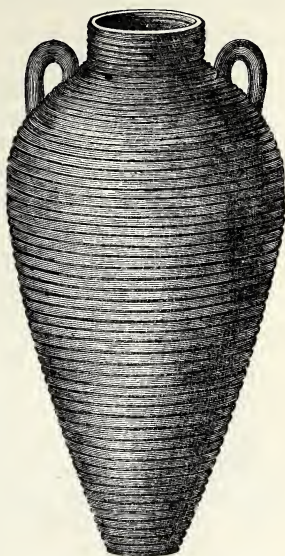


Fig. 207. Vase Cerclé. Egypt.  
(From Brongniart.)

JARDINIÈRE, *Fr.*—A stand or vessel for holding flowers, but the term is more generally applied to vases of a peculiar form, made at Sèvres.

JUG.—Vase for pouring; similar to the pitcher. (Coloured plate, "Grès Flamand Jug.")

KAOLIN, *Chinese.*—Decomposed felspar or porcelain clay, derived from the decomposition of granite rocks. It consists of silica, and of alumina; and, being mixed with petuntse (a strong clay), forms the composition of the Chinese porcelain. The Dutch, unable to find the materials necessary for imitating the Indian porcelain, imported the white porcelain from China and Japan, and decorated it at home.

KAOLIN, *Fr.* PORCELAIN-ERDE, *Ger.* PORCELAIN CLAY.—The porcelain clays used in the various manufactures have been already mentioned. The Chinese and Japanese kaolins are whiter and more unctuous to the touch than those of Europe, the principal deposits of which are found at Aue, in Saxony; in France, at St. Yrieix la Perche, near Limoges; and in Cornwall: in America it is found in the neighbourhood of Wilmington, Delaware. The varieties of *felspar* (a name derived from the German *Feld*, meaning *field*) are silicates of alumina, with either potash, soda,



lime, or magnesia ; and from the peculiarity of its composition it is more liable to be decomposed than are the other constituents of the rocks to which it belongs. The extensive China clay-works of Cornwall are best described in the official reports by Sir Henry de la Beche, on the Geology of Cornwall and Devon, and from that work we extract the following important particulars of the modes of occurrence, and the processes to which it is subjected to fit it for the use of the potter. "In a district of decomposed granite, such as much of the eastern part of the St. Austel mass, those places are selected in which the rock contains as little matter, except that formed from the decomposition of the felspar, as possible, and where water can be turned on conveniently. The decomposed rock, usually containing much quartz, is exposed on an inclined plane to a fall of a few feet of water, which washes it down to a trench, whence it is conducted to catch-pits. The quartz and other impure articles are in a great measure retained in the first catch-pit ; but there is generally a second, or even a third pit, in which the grosser portions are collected before the water charged with the finer particles of the clay is allowed to come to rest in the larger tanks or *ponds*. There the china-clay sediment is allowed to settle, the supernatant water being withdrawn as it becomes clear, by means of plug-holes in the side of the tank. By repeating this process the tanks become sufficiently full of clay to be drained of all the water, and the clay is allowed to dry so much as to be cut into cubical or prismatic masses of about nine inches or one foot sides, which are carried to a roofed building, through which the air can freely pass, and where the cubical or prismatic lumps are so arranged as to be dried completely for the market. When considered properly dry, the outsides of the lumps are carefully scraped and exported to the potteries, either in bulk or in casks, as may be agreed upon."

KILN. FOUR, *Fr.*—The furnaces employed to fire or bake pottery

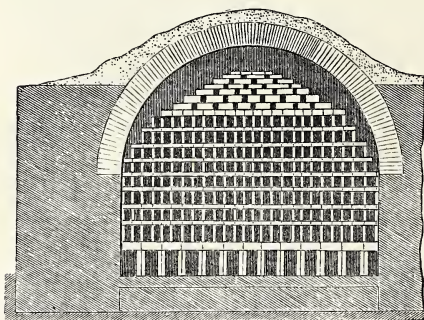


Fig. 208.

Common Pottery Kiln.

are of three descriptions, of which we give representations from M. Brongniart's work,—viz., for common pottery (Fig. 208), for hard pottery (Fig. 209), and for porcelain (Fig. 210). To preserve the fine pieces from the direct action of the smoke and flame of the kiln, they are inclosed in cases called "seggars" (*cazzettes*). The seggars are

piled up in layers, so as to fill the interior of the kiln, as represented (Fig. 209).

The first process is the firing, or first baking (*le grand feu*), in which the piece is exposed to a heat of  $4717^{\circ}$  of Fahrenheit. This transforms the paste into the state of biscuit. The glazing is next applied, the heat of the glazing furnace (*le demi grand feu*) being  $1300^{\circ}$  Fahrenheit.

Fixing the colours by vitrification is the next process. They are put on the piece either before or after the glazing, according to their strength to resist heat. Those which will bear intense heat without volatilising (*couleurs de grand feu*) are

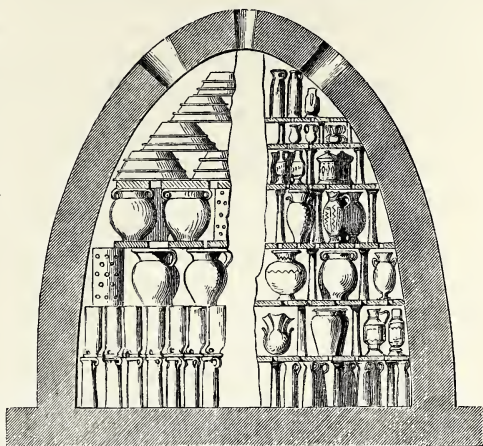


Fig. 209.

Hard Pottery Kiln.

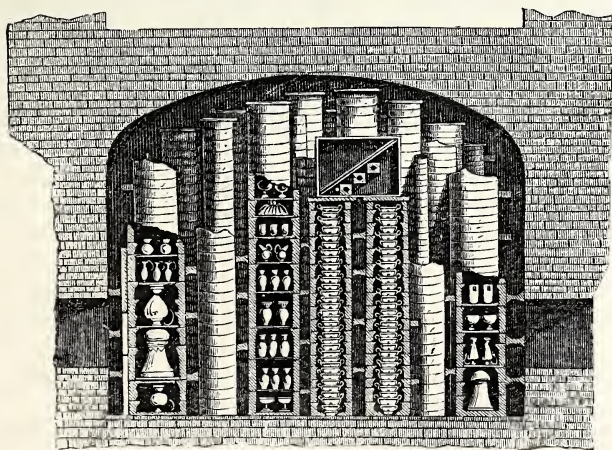


Fig. 210.

Porcelain Kiln.

put on before glazing. Those, on the contrary, which are of a more delicate nature (*couleurs de moufle*, or enamel colours), are put on after the glazing. The former class is chiefly employed in China, where the patterns are burnt in; the latter in European fabrics, where variety of colours and fine paintings are required.

The only colours yet discovered which will endure the extreme heat of the first baking without volatilising, are, a blue prepared from cobalt, very much used in the Nankin china, and a brown prepared from iron, employed by Wedgwood. More recently a beautiful green, from chrome, was discovered at Sèvres in 1802, to which have been since added yellows from titanium and uranium. These pigments will all resist the volatilising power of heat, and may be employed in the "grand feu."

Violets, reds, and browns, prepared from manganese and copper, compose an intermediate class (*couleurs au demi grand feu*).

The soft paste enamel colours (as in the old Sèvres) sink into and incorporate themselves with the glaze. In the hard paste, as in the Oriental green enamelled, the Dresden, and modern Sèvres porcelain, they remain prominent upon the surface.

In fixing colours, it is necessary to ascertain the exact degree of heat they will individually stand without flying. For this purpose, a portion of the colouring substance is attached to a rod, which is passed through an orifice into the furnace, and thus the proper temperature for each colour is ascertained. As different tints require different degrees of heat to fix them, the piece is obliged to be passed through the kiln several times.

So many processes are necessary to bring to perfection a piece of porcelain, and there is so much risk attending the manufacture, that it is not surprising there should be so small a number of perfect pieces, compared with the defective, produced in the manufacture of the highest class of porcelain. After having escaped the risk of the first firing and the glazing, a particle of sand scaling off from the seggar may fall upon the piece and injure it irremediably. An over degree of heat will destroy the fine and delicate colours, which will thereby become absorbed in the stronger ones, and it will also cause the gilding to scale off. On the other hand, too little heat will render the tints dull, and this cannot be always remedied even by a fresh baking. Black spots will sometimes disfigure the glazing, and sometimes the colours will dry into streaks, showing the glaze between. Accidental exposure to acid will change the colour of the turquoise and other delicate hues.

The remains of Roman pottery kilns have been found in many parts of England and France. Of the ancient Greek we have mention made in an ode of Homer, entitled 'The Furnace,'<sup>9</sup> humorously translated by Cowper, which we transcribe.

<sup>9</sup> No title is prefixed to this piece, but it appears to be a translation of one of the *Επιγραμματα* of Homer, called 'Ο Καμινος, or the Furnace. The prefatory lines are

from the Greek of Herodotus, or whoever was the author of the life of Homer ascribed to him.



“Certain potters, while they were busied in baking their ware, seeing Homer at a small distance, and having heard much said of his wisdom, called to him, and promised him a present of their commodity, and of such other things as they could afford, if he would sing to them, when he sang as follows :—

“Pay me my price, potters ! and I will sing.  
 Attend, O Pallas ! and with lifted arm  
 Protect their oven : let the cups and all  
 The sacred vessels blacken well, and, baked  
 With good success, yield them both fair renown  
 And profit, whether in the market sold  
 Or streets, and let no strife ensue between us.  
 But, oh ye potters ! if with shameless front  
 Ye falsify your promise, then I leave  
 No mischief uninvoked to avenge the wrong.  
 Come, Syntrips, Smaragdus, Sabactes, come,  
 And Asbetus ; nor let your direst dread  
 Omodamus delay ! Fire seize your house !  
 May neither house nor vestibule escape !  
 May ye lament to see confusion mar  
 And mingle the whole labour of your hands !  
 And may a sound fill all your oven, such  
 As of a horse grinding his provender,  
 While all your pots and flagons bounce within.  
 Come hither also, daughter of the Sun,  
 Circe the sorceress, and with thy drugs  
 Poison themselves, and all that they have made !  
 Come also Chiron, with thy numerous troop  
 Of Centaurs, as well those who died beneath  
 The club of Hercules, as who escaped,  
 And stamp their crockery to dust ! Down fall  
 Their chimney ! Let them see it with their eyes,  
 And howl to see the ruin of their art,  
 While I rejoice : and if a potter stoop  
 To peep into his furnace, may the fire  
 Flash in his face and scorch it, that all men  
 Observe thenceforth equity and good faith.”

KYLIN.—A strange hideous figure of a fabulous animal, found upon Oriental porcelain (Fig. 130).

LAMP.—An ancient vessel used for holding oil with a lighted wick. It is found in every variety of shape and form, though mostly made of metal. Fig. 117 is of pottery.

LATHE.—Eccentric movements are sometimes used, by which the turner produces ornamental lines and variations of the shape ; but there are few workmen who are able to execute such beautiful specimens of the turner's art as were common in former times. The Greek potter evidently possessed great mechanical skill, as well as taste, in the production of symmetrical forms, and in the application of the ornamental append-



ages, which never clash with the original design of the piece, and he could easily copy the best standard models of excellence. From the similarity in the contours of the Greek pottery to certain geometrical curves, it has been ingeniously inferred that a knowledge of conic sections formed part of the acquirements of the Greek potter;<sup>1</sup> but as well might mathematical science be attributed to the common turner in wood and ivory of modern times, whose productions show great geometrical accuracy, though produced merely by mechanical skill. It is evident that the centrifugal motion of the lathe can only produce the curve of a spheroid, or some modification of that curve. Indeed a careful examination of the Greek pottery has proved the fact that the curves are universally spheroidal. The formation of other geometrical curves can only be effected by moulding.

LEGEND.—The motto or words engraved in a circular manner round the head of a person or other representation on a coin, medal, &c. The meaning of this term is similar to that of an inscription, but the latter chiefly relates to the writing placed in the middle of the coin, while the legend surrounds it.

LITHOPHANIE. TABLEAUX LITHOPHANIQUES, *Fr.*—Porcelain tablets cast in a mould from a model made in wax, which against the light have the appearance of being painted in grisaille, the various thicknesses of the tablet being so arranged as to give the effects of light and shade. These tablets are made in great perfection at the royal manufactories of Berlin and Sèvres. They were invented, in 1827, by M. de Bourgoing.

LUCA DELLA ROBBIA WARE.—The ware of that celebrated artist who discovered the art of enamelling upon clay, usually called “terra invetriata” (vitrified earth). His works, consisting chiefly of altar-pieces and figures, are much esteemed. Fig.12 is an altar-piece (*rétable*).

LUSTRES, METALLIC, IRIDESCENT COLOURS. REFLETS MÉTALLIQUES, *Fr.* COLORI CANGIANTI, A RIVERBERO, MADREPERLA.—A peculiar lustre which is found upon the old Moorish and Majolica wares, consisting of metallic pigments painted on the wares in a state of extreme division, which gives them an iridescent appearance.

LUSTROUS, *adj.* LUSTRE, *Fr.*—“Lustrous” glaze. A slight varnish (*vernis*) laid on some kinds of pottery to make them capable of holding water (*imperméable*). The peculiar glaze termed “lustrous” being the only one known to the ancients, and different from any other, is found only upon the Greek and the Roman pottery. It is so thin that chemists have never been

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<sup>1</sup> See Report of Proceedings of Society of Arts, at a meeting held January 19, 1848, when this subject was discussed.

able to detach a sufficient quantity free from the substance of the vessel to discover its component parts. It is, however, supposed to consist of asphaltum.

MAGOT, *Fr.*—Une figure grotesque de porcelaine, de pierre, &c.

MAJOLICA.—Italian soft-enamelled pottery. This word, down to the time of Piccolpasso (*circa* 1550) was not used to denote every species of stanniferous glazed painted pottery, but was rather understood to refer to the lustre pigments, or at any rate to the lustred ware—an important fact.

MARK.—A letter, monogram, or some device upon the bottom of a piece, intended to denote the place of its manufacture, the artist employed, or the date. It is sometimes stamped whilst the clay is in a moist state, or is traced in blue, red, or gold before glazing.

MEDALLION.—Medals of a larger size, supposed to have been struck by the emperors for their friends, foreign princes, or ambassadors. Medallions had no current value, holding with ancient coins the same relation as modern medals do to money. This appellation in the Ceramic art signifies any circular or oval tablet, bearing on it objects either painted or in relief, such as figures, animals, flowers, &c. Medals also signify paintings of heads in cameo.

MONOGRAM (*μόνος*, single, and *γράμμα*).—A character or cypher composed of one, two, or more letters interwoven; being a sort of abbreviation of a name, anciently used as a seal, badge, arms, &c., and employed by artists to designate their works.

MOULDINGS. MONTURES.—These terms, though generally used in architecture, are equally referable to the Ceramic art. They are either in straight lines or curved, and mark the divisions, besides giving shadow and relief to its otherwise even surface.

MOULDS are used for figures, and for the various ornaments which are fixed upon the piece. The moulds are generally made of plaster of Paris, which absorbs moisture readily. The models from which the moulds are made require artists of the highest excellence. Wedgwood paid Mr. Webber four hundred pounds for modelling the Portland or Barberini vase (page 156), although the work called for no original or inventive powers.

MUG.—Small drinking vessel, distinguished from the cup by its cylindrical shape.

MURRHINE VASES.—Mentioned by Pliny<sup>2</sup> as coming from the East;

<sup>2</sup> Pliny, *Hist. Nat.*, xxxvii. 7. According to the 'Anonymi Periplus Mars Erythræi,' usually attributed to Arrian, the Grecian

traders imported glass and murrhine vessels of all sorts made at Diospolis in Egypt into Adulis, a port in the country now called

but the nature of the material, as well as the place of manufacture, is much disputed. He describes them as brilliant, gem-like, of various colours, generally purple and white, mingled with the iridescent hues of the rainbow pervading the substance, and made from a stone found in Caramania, in Persia. They were first introduced into Rome by Pompey, when he brought thither the treasures of Mithradates. Count Vollkeim maintains that the murrhine vessels were the jade or soap-stone productions of China, and adduces many plausible arguments in support of his assertion. Others contend that they were made of sardonyx, moss-agate, fluor-spar, amber, meerschaum, or glass paste.<sup>9</sup> They were evidently of Eastern origin; and many modern writers, among whom are Scaliger, Salmasius, and Dr. Vincent, are inclined to think that they were true Chinese porcelain, quoting the words of Propertius—

“Murreaque in Parthis pocula cocta focis”<sup>4</sup>

—“and murrhine cups baked in Parthian furnaces,” on which passage alone rests the authority for their being porcelain or earthenware. This opinion is rendered more probable by the statement of Sir William Gell, that “it seems certain that the porcelain of the East was called ‘Mirrha di Smyrna’ to as late a date as 1555.”<sup>5</sup> Of whatever substance the real murrhine cups may have originally been made, the spurious vessels were probably opalescent glass, to which were imparted iridescent colours, as may be seen now in some rare specimens of ancient Venetian glass, and were, according to Arrian, manufactured by the Egyptians, who were celebrated of old for their perfect imitations of gems, of which the “Sacro Catino”<sup>6</sup> at Genoa,

Abyssinia; and the imports from Egypt into Barygaza on the Namadus (now Nerbudda), supposed to be the modern Baroach, included murrhine stones from Ozene. Porcelain of China was not heard of in Europe till many centuries after this period, A.D. 73.—Macpherson’s *Annals of Commerce*.

<sup>3</sup> Dr. Klemm.

<sup>4</sup> Lib. iv. 5, 26.

<sup>5</sup> *Pompeiana*, vol. i. p. 98; but he does not give his authority.

<sup>6</sup> The celebrated “Sacro Catino,” part of the spoils taken by the Genoese at the storming of Cesarea, which was believed to be cut from a single emerald, and had, according to tradition, been presented by the Queen of Sheba to Solomon, was for ages the pride and glory of Genoa, and an object of the greatest devotional reverence at the

yearly exhibitions, which were attended with great pomp and ceremony. Such was the opinion of its intrinsic value, that on many occasions the republic borrowed half a million of ducats upon the security of this precious relic. When the French armies, during the first Revolution, plundered Italy of its treasures, it was sent with other spoils to Paris. Upon examination it was, instead of emerald, proved to be composed of glass, similar to that found in the Egyptian tombs, of which country it was no doubt the manufacture. At the Restoration the Sacro Catino was returned in a broken state, and now lies shorn of all its former honours, a mere broken glass vessel, in the sacristy of the Church of San Lorenzo.

long believed to be cut out of a single emerald, is a striking example.

If these vessels had been made of any of the substances first mentioned, some fragments must have been preserved. If, however, the substance was glass coloured by purple of Cassius and muriate of silver, and above all was of Egyptian manufacture, it must have been necessarily destroyed from the very nature of its composition. In fact, the brilliant tints of the opal can be obtained from these oxides by only using a slight degree of heat : in consequence, these mixtures, after a certain period, liquefy by exposure to the atmosphere, and the glass is destroyed. A number of rings or bracelets of coloured glass, taken from Egyptian mummies, having been exposed at the Museum at Sèvres, were thus lost by deliquescence. Substances which require a high degree of heat to fuse them can alone resist the dissolving action of the atmosphere and time. The complete destruction of the iridescent murrhine vases and their fragments can be thus only explained by their vitreous Alexandrine origin.<sup>7</sup>

NAGA. DRAGON (the word is Sanscrit, and properly means *Snake*).—Jars called Nagas, from the dragon rudely traced upon them, are held in high veneration by the Dyaks and other Borneo tribes, from the virtues which water is supposed to derive from these jars. The dragons would appear to prove them of Chinese origin. Their great value, 2000 dollars, or 400*l.*, cannot be accounted for.<sup>8</sup>

<sup>7</sup> Ziegler, *Etudes Céramiques*, p. 266.

<sup>8</sup> “Among the Dyaks are found jars held by them in high veneration, the manufacturers of which are forgotten; the smaller ones, among the land and sea Dyaks, are common. They are called Nagas, from the Naga, or dragon, which is rudely traced upon them. They are glazed on the outside, and the current value of them is 40 dollars; but those which are found among the Kyan tribes, and those of South Borneo, and among the Kadyans and other tribes of the north, are valued so highly as to be altogether beyond the means of ordinary persons, and are the property of the Malayan Rajahs, or of the chiefs of the native tribes. I never had an opportunity of seeing one of these valued relics of antiquity, but am told that, like the Nagas, they are glazed, but larger. They have small handles round them, called ears, and figures of dragons are traced upon their surface; their value is about 2000 dollars. In the houses of their owners, to whom

they are a source of great profit, they are kept with pious care, being covered with beautiful cloths. Water is kept in them, which is sold to the tribe, and valued upon account of the virtues it is supposed to possess, and which it derives from the jar which has contained it. By what people these relics were made, and by what means they have been thus distributed, and the veneration for them so widely spread, cannot be at this time determined. Some of the jars were sent from Banjor Massim to China by the Dutch, who hoped to make a profitable speculation by their credulity; but the artists of that country could not, though famed for their imitative powers, copy these with sufficient exactness to deceive the Dyaks, who immediately discovered they were not those they esteemed, and consequently set no value upon them. From their price, it is presumed that these jars are very rare.”—*Sarawak*, by H. Low, London, 1848.



**NECK.** COL, *Fr.*—This is of different lengths, in the bottle, flask, and flagon. The throat (*goulot*) is wide or narrow, perpendicular, inclining inwards (*à bord rentrant*), or widening gradually outwards (*évasé*).

**OLLA.**—A vessel in common use, made of earthenware, bronze, or stone, having a wide mouth similar to the *pithos*. It was used



Fig. 211. Greek Vase, with painting of Olla. (British Museum.)

for cooking, and was sometimes supported over the fire by a tripod, or made with tripod feet in one piece. A painting upon a vase found at Canino, and now in the British Museum (Fig. 211), represents the story of Medea boiling an old ram in an olla, with a view to persuade the daughters of Peleus to put their father to death. The ram, restored to youth, is just in the act of leaping out of the pot. Ollæ were also used to hold solids, while amphoræ were employed for liquids. Another use of these vessels among the Greeks was to put infants in them to be exposed. The term Olla is also applied to a cinerary pot.

**ORNAMENTS.**—These are in relief (*saillans*), incrustated or impressed, graved or painted, and consist of arabesque and grotesque patterns, lines crossed in angles, lozenges, zigzags, the labyrinth pattern (*méandres*), zones and ribands interlaced (known as Byzantine), plaited (*gaudronné*), fluted (*cannelé*), engine-turned (*guilloché*), reticulated, diamonded (*à facettes*); also figures of wild animals, lizards, snakes, &c., grotesque masks and images, besides paintings of every description. The term “ornamentation” is generally applied in instances where ornaments in relief are laid on the piece, not to paintings: thus Palissy ware is said to be highly ornamented.

**PAINTINGS ON POTTERY.**—The naturally porous and uneven substance of pottery renders its surface unfit for the laying on of colours. The earliest specimens of the attempt to do so are found in the Eastern and Moorish tiles, but these cannot be strictly said to be painted. It was not till pottery was covered by an enamel glaze, by which a smooth and nearly colourless surface was obtained, that any design approaching artistic could be painted; and this was first effected upon the porcellana Majolica. The Dutch further

improved the quality of the glaze, as well as the composition of the ware; but to Wedgwood's discoveries and the application of printing we are now indebted for the production of a ware which combines cheapness with a fine and a high style of decorative painting. The paintings upon porcelain are done upon the paste in the state of biscuit, and afterwards glazed, the superior fineness of the paste rendering it capable of receiving the most exquisite productions of the pencil. These are to be found upon the porcelain of Dresden, Sèvres, Chelsea, &c. The earlier pieces were painted in Chinese patterns. Very soon, however, good taste repudiated these ridiculous imitations, and the best pictures of the Flemish school were generally copied.

PANS. TERRINES, *Fr.*—Circular-shaped earthen vessels with flat bottoms, used for domestic purposes, such as bread-pans, milk-pans, &c.

PARIAN, OR CARRARA BISCUIT.—The finest description of biscuit made, differing only from porcelain in the employment of a more fusible felspar instead of Cornish stone, which is fused at a lower temperature.

The making of figures with the Parian requires great skill and care. The figures are cast in different parts, and, as the Parian is in a liquid state, props are necessary to the figures. The bulk, in the firing process, diminishes to no less than a quarter of the model. The yellowish-white colour of this ware is due to the existence of a small quantity of iron in the substances of which it is composed. We need hardly allude to the beautiful statuettes and other decorative objects which are made in the Parian by Messrs. Copland, Minton, and others. The invention is attributed to Mr. Battam.

PASTE. PÂTE, *Fr.*—This is either hard (*dure*), or soft (*tendre*). In pottery the term has reference to the composition: thus a brick is termed soft, a queen's ware plate hard. In porcelain, however, the capability of resisting heat is intended to be expressed. Thus the Oriental and German fabrics are of hard, while the old Sèvres and the English are of soft paste.

The specific distinction between hard and soft paste, which applies equally to pottery and porcelain, is twofold. Pottery is hard or soft according to the different proportions of its component parts, as well as the degree of furnace heat applied in the baking. The distinctive characteristic between hard and soft pottery is that degree of durability, the test of which is its being or not being able to be scratched by the knife or file. It is also hard or soft as regards resisting the action of fire. Pottery which has been but slightly baked will not resist a high temperature, whereas stoneware is highly burned, and will endure the most

intense heat—as in the case of crucibles. This difference, which exists between a soft place brick and a hard Dutch clinker, an earthenware pipkin and a stoneware bottle, is easily comprehended.

The pottery of the ancient Greeks, the aborigines of Europe, and of America, which have been found in their respective sepulchres, are uniformly of very soft paste and slightly burnt, thus fragile and scarcely capable of holding water, and unfit for any culinary purpose. That of the ancient nations of the East, and the Romans, is more highly burnt; and being in some instances glazed, though imperfectly, is better adapted for domestic usages. We must consequently infer that the fabrication of earthen vessels fit for culinary purposes was little practised by the ancients. The contrary is the case with the modern pottery, of which the greater portion is made for domestic purposes of all descriptions; and use, not ornament, is certainly its principal characteristic.

PATERA, *Lat.* from *pateo*, I am open.—A vessel employed by the Romans in their sacrifices, in which they offered their consecrated meats to the gods, and wherewith they made their libations. It was also occasionally used to receive the blood of the victims. The Romans derived this usage from the Etruscans, who shaped the patera round and shallow, with a handle underneath, but the Romans occasionally suppressed the handle. Originally, *pateræ* were made of earth, but subsequently of metal. The Royal Academy of Antiquities at Paris possesses a magnificent gold patera, which was discovered at Rennes in 1774, by some masons, when pulling down the Chapter-house. It has been described by Millin. The subject on it is a contest between Hercules and Bacchus who could drink most.<sup>9</sup> Small *pateræ* were sometimes used in cooking, although the operation was more frequently performed in the pot (*olla*) and the bowl (*patina*). *Pateræ* were also used at meals, but many persons abstained from the practice in consequence of their being employed in sacrificial rites.

PATINA.—A basin or bowl of earthenware, rarely of bronze, in which the ancients cooked and served up ragouts, fish, and other culinary preparations. Although the patera and olla were also used, the articles of diet were more commonly prepared either over or without a fire on the patina. It varied from that species of plate called *lanx*, which was used only for roasted viands, and which was of metal and of so large a size that a boar might be brought whole to table. These *patinæ* were originally made of earth, but as the Romans increased in luxury, they were, in common

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<sup>9</sup> Monuments Antiques Inédits, tom. i. pl. 24.

with other utensils, whether for use or ornament, formed of more costly materials. When Vitellius wished to obtain an enormous bowl in which to serve up his famous ragout, which he styled the Ægis of Minerva, he had an oven purposely constructed to bake it, which cost a million of sester tia.<sup>1</sup> In the Roman Catholic Church, the term *patina*, or *patena*, is used to denominate the small plate which serves to receive the consecrated wafer.

PETUNTSE, *Chinese*; CAILLOU, *Fr.*—Cornish Clay—Pegmatite.—Felspar of a brilliant white, used with kaolin in the composition of porcelain. Felspar melts at the heat of a porcelain furnace into a milky glass; kaolin does not melt at the same temperature. It is the kaolin, therefore, which gives strength and body to the porcelain. It is related by Père d'Entrecolles that some Europeans, having bought some blocks of petuntse in China, and conveyed them to their own country without carrying also the kaolin, vainly endeavoured to convert them into porcelain, which becoming known, the Chinese deridingly remarked, "that they wished to make a body whose flesh should sustain itself without bones!"

PITCHER. CRUCHE, *Fr.* KRUG, *Ger.*—Anciently called "Gorges," a vessel having a handle, and a beak for pouring out liquids. Identical with JUG.

PITHOS, *Gr.*—A description of earthen vessel or jar, distinguished from the amphora by its large mouth and comparatively flattened base. Its shape was more that of a gourd or pot; its size large enough to have rendered it applicable to the purposes of a cistern or water-butt. Such indeed appear in some instances to have been its dimensions, that it has long been a matter of dispute among the learned, whether, if Diogenes dwelt in a tub at all<sup>2</sup> (again a point by no means settled), his humble habitation were of wood or earthenware. Rabelais<sup>3</sup> adopted the latter opinion, and so did Brongniart, who has illustrated it by a partial copy from a print in Winckelmann<sup>4</sup> (Fig. 212). In the original, the philosopher is shown holding his well-known discourse with Alexander the Great at the gate of the Metroum, or Temple of the Mother of the Gods at Athens; but his tub has there the addition of a dog lying on the outside, above his master's head, evidently on the watch to defend him, if necessary, against any attack from the royal warrior. Winckelmann's engraving is taken from a bas-relief discovered in the Villa Albani, in which the Cynic's tub is clearly of earthenware, having a large fracture

<sup>1</sup> Pliny, lib. xxxv., cap. 12.

<sup>2</sup> Smith's Dictionary of Greek and Roman Biography, Art. 'Diogenes.'

<sup>3</sup> "Y roulla le tonneau fictil qui pour

maison luy estoyt contre les iniures du ciel."

—Rabelais, l. iii. prologue.

<sup>4</sup> Winckelmann, Monumenti Antichi, fol. tom. ii. 229, Roma, 1821.



on one side, which has been repaired with some other material dovetailed across the crack. This Winckelmann concludes to have been lead (*commesso col piombo*), simply however upon the authority of the following lines in Juvenal :<sup>5</sup>—

“ Si frageris, altera fiet  
Cras domus, aut eadem plumbo commissa manebit.”

Be all this, however, as it may, the controversy is not without



Fig. 212.

Diogenes in Pithos.

its value in connexion with the ceramic productions of the period. If the “*dolia*” and *πιθαρτοι* of the ancients had not been of sufficient capacity, however kennel-like, to have served as a dwelling or shelter for the philosopher, the tale would hardly have existed. Nor does it seem probable that Juvenal, in allusion to the story, would have used the term *testâ*

(“*testâ cum vidit in illâ magnum habitatorem*”), or have dwelt upon their fragility, or have said that they would not burn (“*dolia nudi non ardent Cynici*”), if vessels of the sort had not been commonly of earthenware. These vessels, both ancient and modern, have a thickness and strength which enables them to be rolled on a ladder to and from the top of the kiln, where they are baked without injury.

**PLASTIC ART** (*ἡ πλαστική*).—The name by which the ancients sometimes designate the art of statuary properly signifies to form or shape a thing of clay. But notwithstanding the great facility of making figures of clay, they are not often mentioned in the early ages of Greece, while in Italy the *Dii fictiles* (*πήλιννοι θεοί*) were very common. These were indeed among the earliest efforts of the plastic art, and even in times of the greatest refinement and luxury they continued to be regarded with reverence. The Greeks and Romans contented themselves with using earthenware until the time of Alexander the Great, the Mace-

<sup>5</sup> Sat. xiv. 310.

donian conquests introducing a taste for vessels of gold and silver; but the Romans still continued to look upon pottery with veneration, and called to mind the simplicity of the Consul Curius, who preferred the use of his own earthenware to the gold of the Samnites. They reckoned some of their terracottas, especially the quadriga of Veii, among the safeguards of the city, and looked upon earthen vessels as proper for religious ceremonies, although gold and silver might be admitted in their private entertainments; for Pliny says<sup>6</sup> that the productions of this class, “both in regard to their skilful fabrication and their high antiquity, were more sacred, and certainly more innocent, than gold.” The ornamental work in the Temple of Jupiter Capitolinus was executed by Etruscan workmen, and finished by Tarquin (Superbus), who erected upon it a chariot and four horses of baked clay, which he had ordered from Veii. There was a company of potters in Rome, but their skill was not equal to fine works of art.<sup>7</sup>

PLATE. PIATTA, *Ital.* TELLER, *Ger.*—A small circular shallow vessel from which meat and other food is eaten at table. So dexterous are the English potters, that M. Brongniart states that a good turner will make 600 earthenware plates a day; of porcelain not more than from 60 to 80 can be made, in consequence of the greater nicety required with the finer paste.

PLATEAU.—A stand used to hold a tea-service.

PORCELAIN.—A semi-vitrified compound, in which one portion (kaolin) remains infusible at the greatest heat to which it can be exposed, while the other part (petuntse) vitrifies at that heat, and, enveloping the infusible part, produces that smooth, compact, and shining texture, as well as transparency, that are distinctive of true porcelain.

PORCELAIN, COMPOSITION OF CHINESE.—A chemical examination recently made at Sèvres into the composition of Chinese porcelain, the specimens of the material of which were brought by M. Ilier from Canton, along with details of the manufacture furnished by the Père Ly, states:—

“All the materials employed in the manufacture of porcelain are stones obtained either from the soil or detached from rocks, excepting the Kao-lin of Tong-kang and of Li-kang, which are obtained from the soil like sand, the grosser particles being removed by treatment with water; the soft parts are collected and reserved for use. All the stony materials should be well levigated, then thrown into water, and well stirred, so as to allow the grosser particles to precipitate; the finer particles,

<sup>6</sup> Natural History, xxxv. 46.

<sup>7</sup> Gray's Hist. of Rome, 87, 102, 112.

which float in the water, are collected, dried, and formed into cakes. All these pastes are carried to King-te-chin, and are kept in the houses of the workmen previous to use; they are then mixed with water, passed through a sieve to remove any small particles, and slightly dried; they are then ready for use. It must be remembered that all these porcelain materials are not obtained from the same place, but from different parts of the country, some of them at considerable distance. Some are brought from Khi-men, some from Feou-liang, others from Yu-kan, and even from the province of Ho-pe, as the Chi-kao.<sup>8</sup> It is from this circumstance that, although all the materials ready levigated and made into pastes may be obtained at King-te-chin, yet we may send far and wide to obtain the same materials in their rough and natural state. M. Riocreux requested me to obtain samples of these various materials. I have therefore obtained samples of twelve different materials for you. You are aware that no one material will serve the purpose of making any kind of porcelain, but that it is requisite that several of them should be mixed together. I will now proceed to give you an explanation relative to each material. The workmen informed me that some of the materials are used to form the *bone* of the porcelain, as the Kao-lin from Tong-kang and Li-kang; others to form the *body* of the porcelain, as those from San-pao-p'ong, Yu-kan. If the Kao-lin materials be alone employed in the formation of articles of porcelain, they crack in the furnace, because the nature of the Kao-lin is too hard; on the contrary, if the articles be formed of the other materials, without the admixture of Kao-lin, they melt in the furnace (as flowers fade under the heat of the sun), because their nature is too soft and weak, and they are unable to stand the heat of the furnace for twenty-four hours. In order to prepare the finer and better sorts of porcelain, 1 lb. of Kao-lin from Tong-kang must be mixed with 2 lb. of material from Khi-men; for porcelain of second quality, 4 lb. of Say-pi from Tong-kang are mixed with 2 lb. of Kao-lin from Li-kang; for porcelain of third quality, 2 lb. of materials from San-pao-p'ong are mixed with 1 lb. of Kao-lin from Tong-kang; for porcelain of fourth quality, 1 lb. of paste from Yu-kan, is mixed with 1 lb. of Hoa-chi and 1 lb. of Kao-lin from Li-kang; lastly, the dregs of all the above-mentioned pastes are employed in the manufacture of the inferior porcelains."

"These details," state MM. Ebelman and Salvétat, "exactly agree with those which occur in the manufacture of European porcelain. Here, as in China, the rough Kao-lins are washed,

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<sup>8</sup> Fibrous gypsum.

to remove the argillaceous matter, and then mixed with quartzose, sand, and felspar, previously reduced to impalpable powder by grinding and levigation."

MM. Ebelman and Salvétat conclude by drawing the following conclusions:—

" 1. The Kao-lins and the Pe-tun-tse, which are employed in the manufacture of pastes for Chinese porcelain, are analogous in chemical composition to that of the materials employed to answer the same purpose in the European manufacture of porcelain. The Kao-lins of China evidently proceed from the disintegration and decomposition of granitic rocks. The chemical composition of the Pe-tun-tse is very nearly allied to the mean composition of the Limousin pegmatite, but the mineralogical characteristics of the Pe-tun-tse identify them with the compact or petrosilicious felspar.

" 2. The mechanical preparation of the materials employed in the manufacture of the pastes appears to be based on the same methods as are employed in Europe.

" 3. The Chinese porcelain pastes are somewhat more fusible than those made in Europe.

" 4. The glaze of the Chinese porcelain is much more fusible than that of European porcelain. This increased fusibility is due to the addition of lime in somewhat larger proportion to the Pe-tun-tse, or petrosilicious felspar, which is alone used in the manufacture of French porcelain."

The green tint of the Chinese porcelains appears also to be due to this employment of lime. Everything indicates that the Chinese porcelains are baked at a much lower temperature than that found to be necessary at Sèvres, and other porcelain-works in France. The Chinese porcelain has from time immemorial furnished the type of hard porcelains. This name they most certainly merit, when we compare them with the porcelains with lead glazes, the manufacture of which made so much stir in France during the last century; but they are inferior in hardness to the porcelains of Dresden and Sèvres, which are baked at a much higher temperature than the Chinese porcelain. The differences above-mentioned between the composition of the glaze used in China and in France explain the differences presented by the employment of vitrifiable colours on the two varieties of porcelain.<sup>9</sup>

PORCELAIN, COMPOSITION OF.—Seven parts siliceous earth, and two parts alkaline earth, is the basis upon which the

<sup>9</sup> On the Composition of the Materials employed in the Manufacture of Porcelain in China, by M. Ebelman, Director of the

Government Porcelain Works at Sèvres, and M. Salvétat, chemist of the same establishment.



German and French produced their manufactures of hard paste. The English soft paste contains a large portion of bone. (*See* page 273, *note*.) By this means a brilliant white porcelain is produced, which, however, is deficient in density and very liable to crack on the application of hot liquids.

**PORCELAIN (RÉAUMUR'S).**—A species of porcelain made by this celebrated chemist from the component materials of glass, but which wanted the aluminous substances necessary to give the consistency of true porcelain.

A singular change takes place in the texture of glass when exposed for some time to a moderate red heat, or any other higher temperature but below its melting point. Neuman appears the first who noticed this change, which was afterwards examined more at large by Réaumur; and from the porcelaneous texture which the glass assumes when thus changed, it has been commonly called Réaumur's porcelain. By experiments made by Dr. Lewis, in a strong red heat not sufficient to melt the glass, in two hours the glass assumed the appearance of porcelain; after that it became gradually white and opaque, and the texture was no longer vitreous, but fibrous. By degrees the glass became throughout opaque and fibrous, and the colour of a dun white. A longer continuance of the fire induced a further change of texture from fibrous to granular, like common porcelain; from being compact it became porous, and at last resolved itself into a friable substance like white sand. No use has been made of it in manufacture, from the circumstance that, though the inner texture is fine and white, the outer is coarse and dirty-looking, friable, and liable to return to its vitreous state.<sup>1</sup>

Many specimens of early Chelsea are of this description, as well as some of Chinese manufacture.

**PORCELAIN, MAGNESIAN.**—This term is given to the porcelain made at Vineuf, near Turin, and at Vallecas, near Madrid.

**PORTUGUESE WARE.**—Horace Walpole, in his Catalogue of the Strawberry Hill Collection, mentions ware of "red Portuguese earth." This was probably made from the clay of Estremadura or Saguntum, as described by Pliny. There was in the sale a vase with two handles of this curious ware, and a cup with grotesque figures inside, presented by Lady Mary Churchill.

**POT. TOPF, Ger.**—Vessels used for culinary and similar purposes, such as porridge-pots (*marmites*), water-pots (*cuviers*), tea-pots (*théières*). In the Inventory of Pierre Gaveston, date 1343, occurs "Un gran pot d'argent à trois piez pour chauffer caue."

<sup>1</sup> Aikin, *Dict.* (article *Glass*), p. 505.

**POTTERS' CLAY.** ARGILE PLASTIQUE et ARGILE FIGULINE, *Fr.* TOPFER-THON, *Ger.*—Ordinary potters' clay is only used for common earthenware, as it is always red or yellow after burning. This arises from its containing, in varying proportions, oxide of iron. Its composition is usually silica 60, alumina 30, iron 7, and lime 2. The *red* or *brown clay* of the neighbourhood of Glasgow, which is employed only for the common black ware and flower-pots, contains in addition to the above ingredients about 6 per cent. of magnesia. The ware manufactured from this clay will not endure any high degree of heat without undergoing fusion. A peculiar clay called *blue clay*, which is of a greyish colour, is much used, because, whether in flint-ware or porcelain, its *biscuit* burns beautifully white; it is not liable to crack in the fire or in cooking. Its chemical composition is—silica 46, alumina 38, oxide of iron 1, lime 1, and water in combination. There is also a *black clay* sometimes employed, containing much carbonaceous matter, which is burnt off during the baking of the biscuit, and the clay is left of a beautiful whiteness. *Cracking clay* was used by the Wedgwoods, but from the peculiarity to which it owes its name, it could only be employed with a large quantity of flint; when carefully manipulated it is capable of forming a very hard and white ware.<sup>2</sup>

**POTTERY.** FAYENCE.—This term is applied to all ware which is distinguished from porcelain by being opaque and not translucent. The word is derived from *Potum*, Latin, a drinking-vessel. The French term “Poterie” has a different signification, not being restricted to vessels of earthenware, but extends to all drinking-vessels of whatever material composed—thus, “Poterie de terre,” “Poterie d'étain,” “Poterie de fayence,” &c.

**POTTERY—OF ABORIGINAL TRIBES—GERMAN, SCLAVONIAN, SCANDINAVIAN, CELTIC.**—This pottery, supposed to date from about a century before the Christian era, is found in Germany and other parts of Europe, and throws great light upon the topographical history of these tribes. It is found in tombs (*see* TUMULUS), and either contains the ashes of the dead, when it was the custom to burn the body, or was ranged round the skeleton when the custom of burning had ceased, as a homage to the dead. These vessels are found of every size and dimension, and arranged with great symmetry and regularity, when not disturbed by the lemmings or the rabbits. Many superstitions

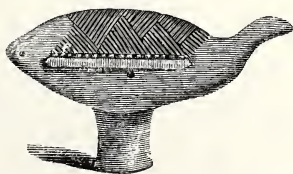


Fig. 213. Child's Rattle. (From a drawing by G. S. Nicholson, Esq.)

<sup>2</sup> Art-Journal for Aug. 1850.

respecting them exist even at the present day. In Hanover the peasantry break every vessel they find, believing that the soul of the Vandal whose ashes it contains will reappear and haunt the person who would dare to carry it away. In Dessau and Forgau the people conceive them to be the manufacture of a race of dwarfs, who live under ground and continue to make them. They call them dwarf-pots (*Zwer-gen-topfe*). (See Tu-

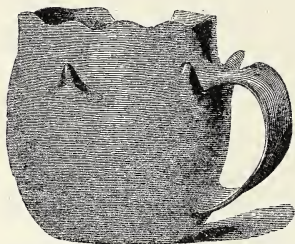


Fig. 214. Vase. Found near Breslau. (From a drawing by G. S. Nicholson. Esq.)

MULUS.) This pottery is soft, very fragile, and of an

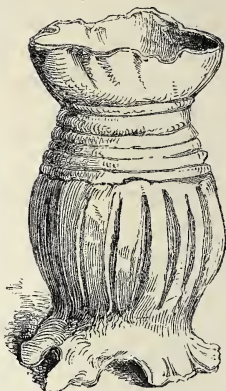


Fig. 215. Vase. Found near Mecklenburg. (Brougniart.)<sup>3</sup>

ashy grey colour, sometimes black, probably prepared from black lead. The rattle (Fig. 213) was found in the tomb of a Slavonian child. These rattles are of frequent occurrence, and are made of earthenware pierced with holes and filled with stones. Figs. 214 and 215 were also found in tombs.

POTTERY (MEXICAN). Mexico contains several descriptions of ancient pottery, mentioned by Mr. Stephens in his 'Incidents of Travel' in 1839. The forms are extremely grotesque. Vases, deities, priests, snakes, toads, &c. (Figs. 216, 217), compose the collection



Fig. 216. Group of Mexican Pottery. (British Museum.)

<sup>3</sup> From 'Museum Frederico-Franciscum, Antiquities of the Grand Duchy of Mecklenburg,' by Schrötter and Lisch.



of this pottery in the British Museum, from which these examples are taken.



Fig. 217. Mexican Deities in earthenware. (British Museum.)

The Mexican pottery existing at the period of the Conquest is spoken of with great admiration by the Spanish historians, especially by Hernando Cortez, who in his despatches to his sovereign, bearing date 1520, describes the pottery of the city of Tlascala as equal to the best of Spanish manufacture.<sup>4</sup> Herrera also, the historian of the Indies, in his description of Chulula, compares its pottery to that of Faenza.<sup>5</sup>

We give (Figs. 218, 219) representations of the ancient Mexican tombs in which this pottery is found.

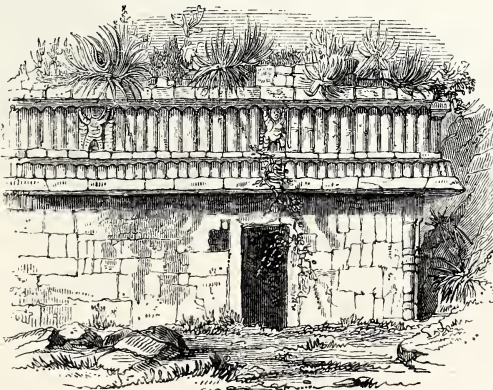


Fig. 218. Chunjaju. Mexico.

POTTERY (SOUTH AMERICAN).—The pottery of Peru, Chili, and Columbia has a peculiar character which distinguishes it from

<sup>4</sup> Rel. Sig. de Cortez ap. Lorenzana, c. 58.

<sup>5</sup> Dec. 2, lib. 7, c. 2.



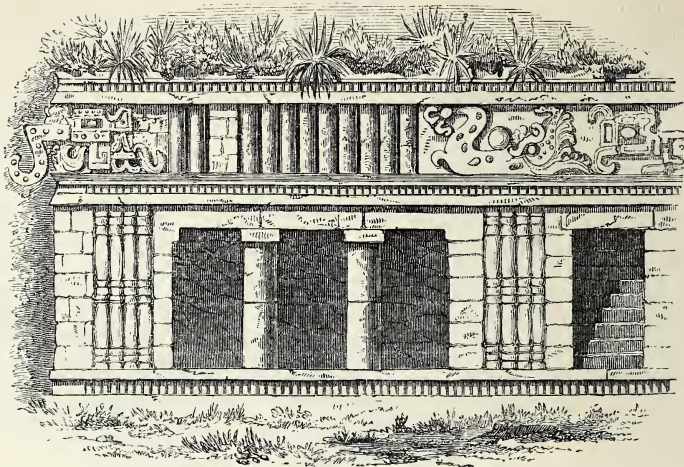


Fig. 219. Tayi. Mexico.

any European, and approximates it to the Mexican, having the same clumsy and uncouth shapes. Figs. 220 and 221 are



Fig. 220. Group of Peruvian Pottery. (British Museum.)

from specimens in the British Museum. The specimen (Fig. 223) from Bogotà, taken from a tomb of an ancient Cacique, and supposed to have been filled with gold dust, is, with its companion, in the possession of Wm. Turner, Esq., late minister at that court. Figs. 191, 193, and 194 are also specimens of the pottery of South America.

Though this pottery is generally very uncouth in form and ornament, yet in some specimens the patterns, carved or indented, represent those well known as the "Vitruvian scroll" and

“Grecian fret.” It is curious that a people so apparently rude should have chosen ornaments similar to those adopted in the



Fig. 221. Peruvian Pottery. (British Museum.)

earliest Grecian age, and found on the Lantern of Demosthenes at Athens 336 B.C., but which however it appears the Greeks

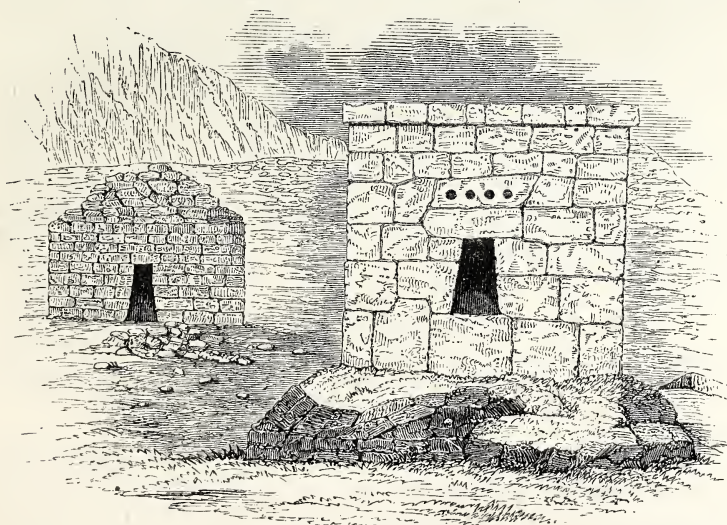


Fig. 222. Peruvian Tomb.

themselves borrowed from the Assyrians. The “honeysuckle pattern” (Fig. 224) is found also upon the earliest known monuments of Buddhist art,<sup>6</sup> and the Etruscan, so called, upon the earliest Chinese bronzes. Like the lizard in Oriental por-

<sup>6</sup> Fergusson's Architecture, vol. i. p. 7.



celain, the monkey forms the handle in many specimens. Grotesque faces are incised or raised upon the surface, being done upon the wet clay. The colours are red and various shades of black, with ornaments in white.



Fig. 223. Head in Pottery. Bogotà.  
(Turner Coll.)

Southey, in his 'History of Brazil,' alludes to the excellence of the South American potters:—

"The Tupinambas were in many respects an improved race. The women were skilful potters. They dried their vessels in the sun, then inverted them, and covered them with dry bark, to which they set fire, and thus baked them sufficiently. Many of the American tribes carried this art to great perfection. There are some who bury their dead in jars large enough to receive them

erect. The Tupinambas, by means of some white liquid, glazed the inside of their utensils so well, that it is said that the

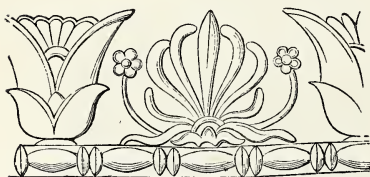


Fig. 224. Honeysuckle Pattern

potters in France could not do it better. The outside was generally finished with less care. Those however in which they kept their food were frequently painted in scrolls and flourishes, intricately intertwined and nicely executed, but after no pattern; nor could they copy

what they had once produced. This earthenware was in common use; and De Lery observes, that in this respect the savages were better furnished than those persons in his own country who fed from trenchers and wooden bowls."

POTTERY, ANCIENT EGYPTIAN.—Often called porcelain. It is so hard as to draw sparks from steel, and is with difficulty fusible by the blow-pipe. It is covered with a blue or greenish blue peculiar glaze, such as is seen in the little blue figures and images of Egypt; which, though as works of art they are of little worth, yet show that the Egyptians had made the first step towards the invention of porcelain. The deep blue colour was attributed to cobalt, but by analysis copper only has been detected in its composition.<sup>7</sup>

<sup>7</sup> See Brongniart, tom. i. p. 504.

**POTTERY, VEGETABLE.**—Vessels made of a mixture half of clay and half of the powdered bark of the Carisse, or pottery-tree, from Para, Brazils. Specimens are to be seen in the Museum of the Botanic Garden at Kew.

**PRINTING EARTHENWARE** is effected by transfer-papers from engraved copper-plates. The ink used is made of linseed oil, which is the vehicle of the colour, and evaporates in the baking, leaving the colour on the piece. The invention is due to Dr. Wall, of Worcester (*see* p. 294); and so quickly is it executed that a plate is printed in England in eight seconds.<sup>8</sup> In France, the process was first employed in 1777 to print the cameo heads in a service ordered at Sèvres by Prince Buriatinsky, for the Empress Catherine II., but it was not generally adopted in that country until about 1808.

**PROPORTION.**—Much of the beauty of form in pottery, as well as in architecture, depends upon a just proportion of parts. In this the Greeks excelled, and their productions are remarkable for combining variety, harmony, and order. In architecture, where the lines are straight, rules of proportion may be laid down; but in the ceramic art, where curved lines are mostly used, the adjustment of different curves to the proper proportion of the parts of the vessel must be left to the good taste of the potter. The excellency of the Greek potter has been already noticed under the article **LATHE**.

**QUEEN'S WARE.** **FAÏENCE FINE**, *Fr.*—The hard pottery made from pipe-clay, dedicated by Wedgwood to the Queen.

**RABESCHI**, *Ital.*—An old term for arabesques.

**RETRAITE DE LA PÂTE.**—A technical term to indicate the diminution in volume of ceramic pastes, first in drying, and afterwards in baking. It varies, according to the pastes, from two to twenty per cent., and even more.<sup>9</sup>—(*See* **PARIAN**.)

An interesting account is given in the 'Illustrated London News' of 1st February, 1845, of a church near Bolton entirely constructed of terra-cotta. The style is the richly-decorated Gothic, with crocketed pinnacles, and spire pierced from top to bottom in open tracery work; the interior decorations are entirely composed of the same material, which, after being modelled, was manufactured in kilns built for the purpose. Without actual inspection, it is impossible to say whether the description there given is exaggerated as to the complete success of the experiment. The difficulty of constructing the Gothic work in many pieces, to be afterwards connected together, is very great, from the unequal contraction of the clay in the kiln, which

<sup>8</sup> Brongniart, tom. ii. p. 654.

<sup>9</sup> *Ibid.* i. 262.



prevents the parts fitting well together. Our impression is confirmed by the account from Mr. Mayer, of Liverpool, who states:—"I have seen several times, and lately examined closely, the church near Bolton, built of terra-cotta: it stands well, and is a very nice and interesting work, but I do not think it will be much copied, for the reason that the joints and mouldings can never be made so square as by the chisel." It was attempted at Meissen to make a gigantic statue in porcelain, but, though every care was taken, it failed from the fire altering the shape of the separate pieces of which it had to be composed.

**RHYTON.**—A drinking-cup, originally, perhaps, in the form of a

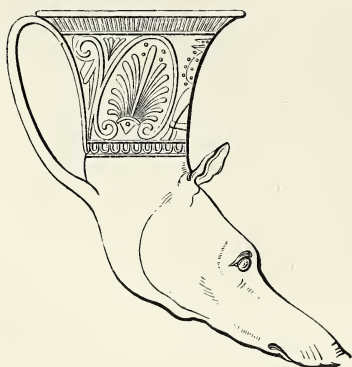


Fig. 225. Rhyton. Greek. (Museo Borbonico.)

cow's horn, as it is often represented in the hands of Bacchus on the painted vases, but it frequently terminates in the head of a dog (Fig. 225), fox, bull, horse, stag, boar, ram (Fig. 226), eagle, cock, or griffin. It is sometimes represented in ancient paintings with the wine flowing in a slender stream from the extremity, which was perforated. As it could only stand when inverted, it was necessary to drain it to the bottom before it could be laid down.

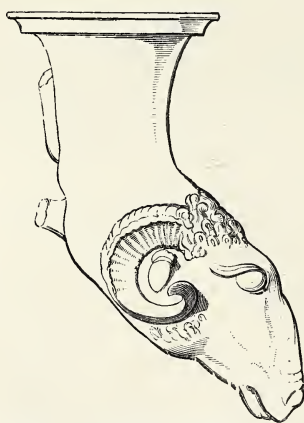


Fig. 226. Rhyton. Greek. (Museo Borbonico.)

**SAMIAN WARE.**—The red lustrous pottery of Rome is usually designated by English antiquarians as "Samian Ware," a term which it owes to its being deserving, from its perfection (*see* *TERRA SIGILLATA*), to be compared with that of Samos, which was generally used by the better order of Romans in their meals. Pliny says, "*Samia in esculis laudantur.*" Samos, Athens, and Etruria, especially the cities of Arretium<sup>2</sup> (Arezzo), and Tarquinii, were the places distinguished above others for the beauty of their pottery. The Samian potters

<sup>1</sup> Lib. 35, c. 46.

<sup>2</sup> "*Sic Aretinae violant crystallina testæ.*"

*Martial*, lib. i. 54.

"*Aretina nimis ne spernas vasa, monemus,  
Lautus erat Tuscis Porsena fictilibus.*"

*Ibid.* lib. xiv. 98.

were celebrated B.C. 900. The ware of this kind found in England was chiefly made on the Rhine and in the Eastern parts of Gaul. It was usual, as is well known, to inter with the corpse of a priest a chalice, usually of pewter; but, in default of such vessel of metal, it occasionally occurred, as we learn from the ancient customary cited by Martene, that an earthen cup was deposited in its place.—“Si non habetur (calix) stanneus, satim Samius, id est, fictilis.”<sup>3</sup>

SAUCER. SOUCOUPE, *Fr.*, SCHALE, *Ger.*—M. Klemm, in his classification of forms, considers the saucer (*Schale*) as the primitive form, from which he deduces, by flattening, the plate, the dish; and, by raising, the cup (*Coupe*), the bowl (*Jatte*) and the basin (*Ecuelle*, *Napf*); by heightening, with the addition of a handle (*Henkel*), we have the tea-cup (*Tasse*); still more raised, the beaker (*Becher*), which, with the handle, gives the pitcher (*Krug*); and, with the addition of a spout (*Ausgussrohren*), it becomes the water or coffee-pot (*Kann*).

SEAU, or SÇEAU, *Fr.*—A pail or bucket. This term is applied to wine-coolers, which are generally of that form. A monteith is a vessel of similar form, with scalloped edge for rinsing wine-glasses.

SEGGAR.<sup>4</sup> CASSETTE, COFFIN, CAZETTE, *Fr.*—See KILN. These are made of the strongest materials, such as will most effectually resist the action of the fire, and protect the pieces inclosed. The clay of Cologne has always proved the strongest; and the crucibles and seggars made of it are, in consequence of their superiority over all others, sent to all countries. The possession of this clay enables the German manufacturers to make seggars which protect their hard paste porcelain from the action of the greatest heat. In Berlin the broken seggars are ground to powder, a portion of which is mixed with the fresh material to give additional strength. The difficulty which is alleged of procuring suitable materials in England does not in reality exist, as crucibles made of the Stourbridge clay are little inferior to foreign ones; but the fact is, the English manufacturers find it more profitable to make a cheaper article than a superior fabric.

SLIPS, or SLOPS.—The fluid mixture of clay and flint reduced to the

<sup>3</sup> Archeol. Jour. vol. ii. p. 417.

<sup>4</sup> M. Brongniart derives this term from the Hebrew “Sagar,” burn. This appears a very remote etymology, when the German, from whence much of the ceramic

art as well as terms were doubtless derived, affords one much more simple. *Siegern*, or its numerous compounds, used in metallurgy, furnaces, &c., seems a more direct and obvious derivation.

consistence of cream. This fluidity being necessary to ensure the perfect mixture, and mutual chemical action in the fire.

STEM. CULOT, *Fr.*—That portion of a vase which unites the body to the base, and is simple, elongated, shortened, or variously fashioned.

STONEWARE. GRÈS-CÉRAMÉ, *Fr.*—Common hard pottery glazed with salt.

STONEWARE. FLEMISH. GRÈS-FLAMAND.—A fine description of ware, remarkable for its brilliant colour and grotesque shapes. (*See Coloured Plate No. 2, and Figs. 76, 77, 78, 79, 80.*)

TANKARD.—From *étain* and *quart*; pewter being the metal, and a quart the prescribed capacity of the ancient tankard.

TENACITY.—An important property in pottery, which consists in its power of resisting fracture, either from the effects of a blow, from sudden change of temperature, or from pressure. Coarse pottery, from the porous nature of the paste, is little influenced by temperature, and will resist a sharp blow; but it possesses little tenacity, for, its parts having little coherence, it will crush on the slightest pressure. Hard porcelain, again, will break with a slight blow, as many a collector can attest, who—

“Though some frail china jar receive a flaw,”

has been called upon to show her equanimity, and prove that she is, in the words of the poet,

“Mistress of herself though china fall.”

From the coherent nature of the paste, hard porcelain will resist the strongest pressure, and will usually bear a high degree of temperature. The soft porcelain of Sèvres, that of Tournay, and the English ironstone, are the kinds of pottery which possess in the highest degree the power of resisting a blow, and they may even be thrown upon the ground without breaking, but they are incapable of resisting a high or sudden change of temperature.

TERRAGLIA.—The Italian term for fine pottery of hard paste.

TERRA SIGILLATA.—A term applied more especially by the German writers to the red, lustrous pottery of the Romans, in consequence of the figures and ornaments in relief with which it is decorated. This pottery is of the same appearance in whatever country it may be found, its sealing-wax red colour being attributed to the clay being mixed with red ochre. It dates from the first century before, to the third century of, the Christian era. It appears to have been made solely for domestic use, and is scarcely ever found in the tombs. The ornaments

consist of lions, goats, hares, rabbits, doves, eagles, ivy or vine leaves, &c.

TESTA, *Lat.*—The Roman “testa,” as its name implies, was made of burnt clay, and answers, in point of size, to our cask or vat. Such was the ordinary wine cask of the earliest days of Rome, and corresponding, as it did, with the *κεραμυον*, as well in material as in form, it was called a “Grecian cask.”

“Vile potabis modicis Sabinum  
Cantharis, Græcâ quod ego testâ  
Conditum levi.”

*Horace*, book i. *Ode* 20.

TIG, or TYG. (*See* p. 149.)

TILES, CARREAUX, *Fr.*—These are of two kinds,—those employed for roofing, and those for paving, and ornamental covering of walls, &c. The latter, mostly glazed or enamelled, have been found in the ruins of the cities of the ancient world, Babylon, Nineveh, &c., and of the mosques of Persia and Arabia.

TILES, ENGLISH.—The taste for decorative architecture, lately sprung up in England, has led to the re-introduction of the manufacture of ornamental tiles for churches, halls, and wherever they can be appropriately placed. The patterns of the azulejos and ancient tiles of every description are now exactly copied, and the modern colours being extremely bright and vivid, they make a very handsome pavement. The new Royal Exchange was in the first instance paved with azulejos, but in consequence of the bed of composition on which they were laid proving defective, or from the heat of the sun's rays expanding the particles of air, the tiles “blew up,” and the whole pavement was taken up and replaced by the original Turkey stones, which were a present from a merchant in olden times, and fortunately had been preserved. Inlaid tile pavements have been found on the site of the destroyed Abbey of Chertsey, some of great excellence,—the figures of mounted knights, with Scriptural and miscellaneous subjects. It is remarkable that one tile only was found uninjured. Their fragments were scattered over the site of the church, and had to be collected and arranged. They are engraved by Shaw, but the plates are too highly finished and coloured to give any idea of pavement tiles. It is a fault much to be regretted that artists think more of making an effective drawing than a correct representation of the subject in hand.—(*See* page 132.)

TILES, MAHOMMEDAN.—These date from the period of Mahomet, as their name indicates, and are described by Burckhardt, who was fortunate enough to gain access to his tomb in the Mosque of



Medina, built in A.D. 707. He describes the columns as "cased for half their height with bright glazed green tiles or slates, decorated with arabesques of various colours." M. Botta procured a tile taken from the tomb itself, which is in the Royal Museum at Sèvres. It is covered with a fine glaze; the pattern is divided longitudinally into two parts by a black band, one side being green (the sacred colour), and the other blue. When the Mahommedans, in A.D. 1101, extended their empire over half of the continent of Asia, they introduced tiles and architectural ornaments in the construction of their mosques, specimens of which may be seen in the museum of the East India Company, who possess glazed tiles from Gour, or Gaur, the ancient capital of Bengal, others from Golconda, and from Nepaul, all of Mahomedan manufacture. Similar tiles are met with in Syria, according to Dr. Russell; and at Adrianople, according to Lady Mary W. Montagu. They are found in Africa, as recorded by Mr. Windus in 1721, and by Captain Kennedy in his work upon Algeria. Some from the latter place are figured in the Atlas of the Musée Céramique.

TROPHIES. TROFEL, *Ital.*—Paintings of ancient and modern arms, musical and mathematical instruments, with open books, which cover the surface of dishes, and of majolica.

TUMULUS. BARROW. — The burying-place of various aboriginal tribes. It contains either the skeleton itself, or the ashes of the deceased, with arms, utensils of metal, and pottery. Conformably with a custom almost universally prevalent of burying with the dead objects which had been useful to them when alive, many of these vases contained wine, milk, oil, fruits, and a variety of similar offerings. This custom appears also to have been extended to children's obsequies, as toys of pottery (Fig. 213) have been found in children's tombs, both in Greece and Germany.<sup>5</sup>

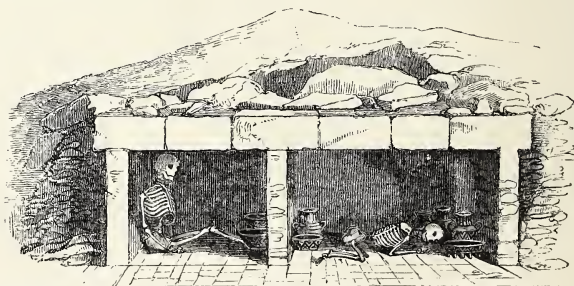


Fig. 227.

Tumulus with Skeletons. (Brongniart.)

<sup>5</sup> Millingen, *Introd.*

Fig. 227 represents a family tomb, found in the centre of a tumulus at Unterweeden, near Oberfarrenstadt, in Saxony, placed, like all of that district, due east and west; it was carefully closed, and divided transversely into two chambers, with a skeleton in each, and bottle-shaped urns, with other pieces of pottery.

Fig. 228 represents another kind of tomb, formed of irregular blocks of stone, also under a tumulus, but containing no skeleton.



Fig. 228.

Tumulus with Ashes.<sup>5</sup> (Brongniart.)

It would appear that the body had been burned, and the ashes placed in the urns inclosed in the tomb. This was found near Radesberg, not far from Dresden.<sup>7</sup>

Fig. 229 represents a sepulchral chamber, near Nola, and shows the position of the vases and the body. Fig. 230 represents one of the Greek tombs of Campania, in cut stone.

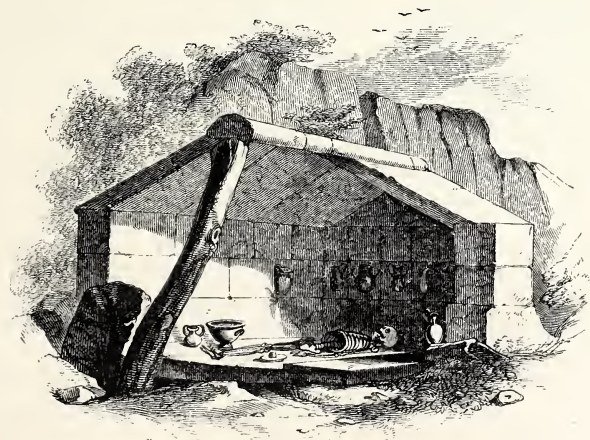


Fig. 229.

Tomb, near Nola. (D'Hancarville.)

<sup>5</sup> Figs. 227 and 228 are taken from Brongniart, in Dr. F. Kruse, *Deutsche Alterthümer*.

<sup>7</sup> Brongniart, *Traité*, tom. i. p. 471.



Fig. 230. Vases in Tombs. (L'Hancarville.)

Fig. 231 represents a tomb at Albano.

Models of the celebrated Etruscan tomb brought to England by Campanari may be seen in the British Museum.

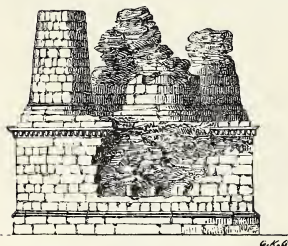


Fig. 231. Tomb at Albano.

**TUREEN**, from the French *terrine*.—A vessel used for holding soup at table; a smaller kind is called from its form a boat, such as sauce-boat, &c.

**URN**.—A classical form of vase, of which the mouth is generally narrower than the body. It is particularly used

to designate those vessels which, found in the tumuli, contain the ashes and bones of the dead, but the term is also (incorrectly) applied to vessels of all descriptions found in tombs or barrows. One of the most characteristic specimens yet discovered (Fig. 83, page 132) was found at Buxton Common, near Norwich, inverted and placed over a small vessel containing calcined bones. It was surrounded by many other vessels of similar description.

**VASES**.—This is a generic term for all vessels adapted either for ornament or use: where they have a specific purpose, they have usually some more definite denomination.

We give the names of the principal sorts of ancient vases,



given by Mr. Dennis in his valuable work on 'The Cities and Cemeteries of Etruria,' after the nomenclature of M. Gerhard, as his system is generally adopted. To describe them here would be to transgress the limits of this work. They are classed according to the purposes they served.

Class I. Vases for holding wine, oil, or water—*amphora*, *pelice*, *stamnos*.

II. Vases for carrying water—*hydria*, *calpis*.

III. Vases for mixing wine and water—*crater*, *celebe*, *oxybaphon*.

IV. Vases for pouring wine, &c., jugs—*œnochoë*, *olpe*, *prochous*.

V. Vases for drinking-cups and goblets—*cantharus*, *cyathus*, *carchesion*, *holcion*, *cyphus*, *cylix*, *lepaste*, *phiale*, *ceras*, *rhyton*.

VI. Vases for ointments or perfumes—*lecythus*, *alabastron*, *ascos*,<sup>8</sup> *bombylios*, *aryballos*, *cotyliscos*.

Athenæus (lib. xi.), in his banquet of wise men, gives the nomenclature of 100 different drinking-vessels there in use. So many of the names, however, refer to the material of which the individual cup was made, its country, its peculiar fabrication, and the potter after whom it was called, its peculiar use, and measure of its contents, that we cannot conclude that there were vessels of that number of different forms in use at the ancient repasts. M. Ziegler, in his 'Cyligraphie,' has gone through the catalogue with curious annotations.

VASES, ETRUSCAN.—From the circumstance of the ancient vases being first found in Etruria, the name of "Etruscan" continued erroneously to be given to all those which were afterwards discovered in Magna Græcia and other Greek colonies in Italy, and which are clearly of Greek origin and manufacture. The distinction between the Etruscan and Greek vases, however, is now better understood, and can be known by consulting the many works upon the subject, particularly that of Mr. Dennis.

VASES, GREEK.—Few remains of antiquity have excited more interest than the specimens of the beautiful pottery, chiefly lustrous and painted, of Greece, her colonies, and her conquests. The variety and elegance of the forms which pervade every description of this ware, the singularity and beauty of the designs, no less than the extraordinary composition of the subjects of the pictures, have all combined to render it peculiarly attractive. The thinness and lightness of this ware are much to be admired. That it was an object of ambition to excel in these respects is known from the story of a master and his pupil, who con-

<sup>8</sup> Ascos is properly only a wine-skin, as in Spain now.



tended which could throw the thinnest clay, and whose two amphoræ, the result of the trial, were preserved in the temple at Erythra.<sup>9</sup>

The fictile vase painting of the Greeks was a distinct art of itself, and was practised by a distinct class of artists. A part of Athens was called Keramicus, from being inhabited by potters. Statues were erected and medals struck in honour of the most celebrated potters, and their master-pieces were publicly exhibited at the Panathenæa,<sup>1</sup> and were given, with some oil from the

sacred olive-tree in the Acropolis, as prizes to the victors at the games. These Panathenæic vases seem to have been buried with their owners, for they have been discovered only in tombs. They were of large size; some of those which have been dug up are two feet high. They represent on one side the figure of Athena, on the other the various contests and games in which these vases were given as prizes.

D'Hancarville supposes that vase painting had entirely ceased about the time of the destruction of Corinth, and that the art of manufacturing vases began to decline to-



Fig. 232. Greek Vase. (Dodwell's Greece.)

wards the reign of Trajan, and arrived at its last period about

<sup>9</sup> Pliny, xxxv. 46. Thus Darwin writes under that impression:

"Etruria! next beneath thy magic hands  
Glides the quick wheel, the plastic clay expands;  
Nerved with fine touch, thy fingers, as it forms,  
Mark the nice bounds of vases, ewers, and urns;  
Round each fair form in lines immortal trace  
Uncopied beauty, and ideal grace."

<sup>1</sup> The great Athenian festival in honour of Athena, the protectress of the city, and celebrated by all the Attic tribes conjointly, by religious solemnities, games, and amusements.

the time of the Antonines and Septimius Severus. Vase painting had evidently ceased long before the time of Pliny, for he states that painted vases were more valuable than even the Murrhine vases, but the manufacture of the vases themselves appears to have been still extensive, as he mentions sixteen celebrated potteries in his own time.<sup>2</sup> Even in the time of the Empire painted vases were termed "*operis antiqui*," and were then sought for in the ancient tombs of Campania and Magna Græcia. Suetonius<sup>3</sup> mentions the discovery of some vases of this description in the time of Julius Cæsar, in clearing away some very ancient tombs at Capua. It is also remarkable that not a single painted vase has yet been discovered either in Pompeii, Herculaneum, or Stabiæ, which is of itself almost sufficient to prove that vase painting was not then practised, and also that painted vases were extremely rare.<sup>4</sup>

Fig. 232 represents a vase found in the neighbourhood of Corinth, which was brought home by Mr. Dodwell.

Fig. 233 is a specimen from the collection of the late Mr. Beckford, now at Hamilton Palace, representing Bacchus upon the Dromedary. It sold for 200 guineas. The figures are enriched with beaten gold.



Fig. 233. Greek painted Vase. (Beckford Coll.)

<sup>2</sup> Nat. Hist. xxxv. 46.

<sup>3</sup> Jul. Cæs. 81.

<sup>4</sup> Smith's Dictionary of Greek and Roman Antiquities, p. 907.

## No. III.

## ITALIAN ENGRAVERS OF THE SIXTEENTH CENTURY.

WE are indebted to the kindness of Mr. Dominic Colnaghi for the following rough sketch of the principal Italian engravers and their works, from the commencement of the 16th century to about 1580, from whose prints the subjects found upon majolica ware are mostly taken.

## ANDREA MANTEGNA

Was born at Padua, 1431. His parents were shepherds: he for a short period followed the same profession. He became the pupil of Francesco Squarcione, a famous painter at Padua, who adopted him as his son. He died, 1506, at Mantua. Mantegna painted as well as engraved. The following subjects are from his burin, after his own designs:—

The Flagellation of Our Saviour.  
The Entombment.  
The Descent from the Cross.  
The Descent into Limbo.  
The Resurrection.  
The Man of Sorrow.  
Various subjects of the Virgin.

Three of the Triumphs of Julius Cæsar,  
from the Pictures painted by him, now at  
Hampton Court.  
Hercules and Antæus.  
Hercules with the Hydra.  
Tritons and Sea-gods fighting.  
Bacchanalian subjects.

## DOMENICO CAMPAGNOLA.

Born of noble parents at Padua. He flourished about the year 1517. The date of his birth or death is unknown. His engravings are after his own designs, of which the following may be mentioned:—

Jesus healing the Sick.  
The Resurrection.  
The Descent of the Holy Ghost.  
The Assumption.  
The Virgin surrounded by Saints.

Venus.  
The Warrior and Shepherd.  
The Musical Shepherds.  
The Murder of the Innocents.

## MARC ANTONIO RAIMONDI

Was born at Bologna about the year 1488. He received lessons in the art of engraving from Francia, an excellent painter and goldsmith, established at Bologna. He afterwards went to Rome, where

he engraved almost exclusively the works of Raphael. The date of his death is unknown. After the taking of Rome by the Spaniards in 1527, he retired to Bologna, where it is supposed he died. The following are some of the subjects engraved by him after the designs of Raphael :—

Adam and Eve.  
The Almighty appearing to Noah.  
David and Goliath.  
Murder of the Innocents.  
Our Saviour with Simon.  
The Last Supper.  
Descent from the Cross.  
Many subjects of the Virgin.  
St. Paul preaching at Athens.  
Our Saviour and the Apostles.  
St. Jerome.  
Martyrdom of St. Félicité.  
Dido.  
Æneas and Anchises. After *Julio Romano*.  
Cleopatra.  
Alexander with the Books of Homer.  
The Rape of Helen.  
Triumph of Titus. *Andrea Mantegna*.  
A Dance of Cupids.  
Leda. *J. Romano*.  
Venus with two Cupids.  
Young Man with a Nymph and Cupid.  
Apollo, Minerva, and the Muses.  
Judgment of Paris.  
Parnassus. From the Vatican.  
The Satyr and Child.  
Four of the Labours of Hercules, after his own designs.  
Aurora.  
The Young and the Old Bacchante.

Venus leaving the Bath.  
The Vintage.  
Venus and Cupid.  
Pan and Syrinx.  
Apollo.  
The Angles of the Ghigi Palace—*Jupiter and Cupid, Mercury in search of Psyche, Cupid and the Graces*.  
Hercules and Antæus.  
Galatea.  
The Quos Ego.  
Raphael's Dream.  
Fortune.  
A Man embracing a Laurel.  
Saturn.  
Prudence.  
Philosophy. } From the Vatican.  
Poetry. }  
The Seven Cardinal Virtues.  
Peace.  
Two Women with the Zodiac.  
The Plague.  
A Man crowning an Eagle.  
A Woman meditating.  
An Emperor seated on a Throne.  
Man carrying the Pediment of a Column.  
Man with a Flag.  
Angelica and Medora. *J. Romano*.  
Two females bearing a Casket on their heads.



#### AGOSTINO (VENEZIANO) DE MUSIS

Was born at Venice about the year 1490. He was a pupil of Marc Antonio, and engraved principally after the works of Raphael. The date of his death is not known. The following are some of the subjects from his graver :—

Abraham's Sacrifice. After *Raphael*.  
Isaac blessing Jacob. *Raphael*.  
Israelites gathering Manna. *Raphael*.  
Christ carrying his Cross. *Raphael*.  
Entombment of Christ. *Raphael*.  
Ananias. *Raphael*.  
Various subjects of the Virgin. *Raphael*.  
The Four Evangelists. *J. Romano*.  
St. Jerome.  
St. Michael. *Raphael*.  
St. Paul.  
Various other subjects of Saints.  
Tarpeia and the Sabines.  
Iphigenia.  
Diogenes.

Camilla. After *B. Bandinelli*.  
Tarquin and Lucretia.  
River Gods.  
Subjects of Bacchus and Silenus, Bacchanalians.  
Mars and Cupid.  
Leda.  
Some Plates in the set of Cupid and Psyche.  
Venus on a Dolphin.  
Lycæon.  
Orpheus.  
Hercules' Labours.  
Venus and Cupid.  
Bandinelli's Academy. *B. Bandinelli*.



## MARCO DI RAVENNA (DENTE)

Was likewise a pupil of Marc Antonio. The dates of his birth and death are unknown. He flourished about the year 1519. He engraved principally after Raphael, Julio Romano, and the antique. The following are some of his best works :—

The Queen of Sheba. After *Raphael*.  
 Different subjects of the Virgin. *Raphael*.  
 Venus on the Sea. *Raphael*.  
 Juno, Ceres, and Psyche. *Raphael*.  
 Figures of the Apostles, Evangelists, and Saints.  
 Entellus and Darius.  
 Trajan fighting against the Dacians.

Jupiter.  
 Cupid on the Sea, his quiver forming the boat. After *Raphael*.  
 Ancient Bas-reliefs.  
 Nymph and Triton.  
 Antique Bas-relief of three Cupids.  
 Eurydice. *J. Romano*.

## JULIO BONASONE OF BOLOGNA.

A painter and engraver of great merit. He was born about the year 1510 and died about 1580. He engraved many plates, some after his own designs. The following are some of the most interesting of his works :—

The Creation of Eve. After *M. Angelo*.  
 Noah coming out of the Ark. *Raphael*.  
 Gathering the Manna. *Parmigiano*.  
 Judith and Holofernes. *M. Angelo*.  
 The Passion of Christ. In 28 plates.  
 Adoration of the Shepherds.  
 Jesus Christ on the Mount. *Titian*.  
 Jesus Christ appearing to Peter at the gates of Rome.  
 The Crucifixion. *M. Angelo* and *Titian*.  
 Several subjects relating to the Virgin.  
 St. Paul preaching.  
 St. Paul and St. John.

St. Mark. After *P. del Vaga*.  
 Birth of St. John. *Pontormo*.  
 St. George and the Dragon.  
 The Last Judgment. *M. Angelo*.  
 Hector and Achilles.  
 Scipio wounded.  
 Clelia crossing the Tiber. *Polidoro*.  
 Constantia and Maxentius.  
 The Horse of Troy. *Primaticcio*.  
 Circe. *Parmigiano*.  
 The Loves of the Garden.  
 Bacchus, Silenus, and Bacchantes.  
 The Life of Juno.

## THE MASTER OF THE DIE.

But little is known of this master; it is supposed that he was born about the year 1512, and that he had Marc Antonio for his master. He engraved after Raphael and other contemporary artists. The following are some of his works :—

Joseph sold by his Brethren. After *Raphael*.  
 Christ bearing his Cross. *Raphael*.  
 Conversion of the Centurion. *Raphael*.  
 Transfiguration. *Raphael*.  
 Jesus seated on his tomb. *Raphael*.  
 Various subjects of the Virgin. *Raphael*.  
 Various saints. *Raphael*.  
 Venus wounded. *Raphael*.  
 Envy dismissed from the Temple of the Muses. After *Peruzzi*.  
 The Goddess Cybele in her Chariot. *J. Romano*.

History of Apollo and Daphne. After *J. Romano*.  
 Bacchus surrounded by Cupids. *Raphael*.  
 Jupiter and Ganymede.  
 Marriage of Jason and Creusa.  
 Various subjects of Cupids. *Raphael*.  
 The Fable of Cupid and Psyche. In 32 plates. *Raphael*.  
 Aeneas and Anchises. *Raphael*.  
 Scipio's Victory over Syphax. From the Antique.  
 Naval Combat. *J. Romano*.

## NICHOLAS BEATRICIUS.

A Frenchman, born in Lorraine about the year 1520, and died about 1570. He was established at Rome, and worked for the printsellers Ant. Salamanca and Lafreri. He engraved after divers Italian masters. The following are amongst others of his works :—

Cain and his brother Abel.	Titius torn by a Vulture. After <i>M. Angelo</i> .
Joseph explaining his Dream. After <i>Raphael</i> .	A Bacchanalian subject. <i>M. Angelo</i> .
Prophet Jeremiah. <i>M. Angelo</i> .	Death of Meleager. <i>P. del Vaga</i> .
Birth of the Virgin. <i>B. Bandinelli</i> .	Sacrifice of Iphigenia. <i>M. Angelo</i> .
Annunciation. <i>M. Angelo</i> .	Various ancient Statues—Laocoon, M. Aurelius, &c.
Wise Men's Offering. <i>J. Romano</i> .	Allegorical representations of the Tiber, the Ocean, the Nile.
Various subjects of the Virgin.	Battle of the Amazons. From the Antique.
Last Judgment. <i>M. Angelo</i> .	
Fall of Phaëton. <i>M. Angelo</i> .	

## ENEAS VICUS, OR VIGHI,

Was born at Parma about the year 1520. He died about 1570. He studied at Rome, and it is supposed that Thomas Barlacchi, an indifferent engraver but an eminent publisher, was his master. His style resembles sometimes the school of Marc Antonio, sometimes Bonasone. His works are numerous. The following may be mentioned :—

Judith and Holofernes. After <i>M. Angelo</i> .	The Graces.
Angel Gabriel. <i>Raphael</i> .	Mars and Venus. After <i>Parmigiano</i> .
Various subjects of the Virgin.	The Goddess Flora.
Prophet Isaiah. <i>M. Angelo</i> .	Venus and Cupid. From the Antique.
St. George and the Dragon. <i>Julio Clovio</i> .	Leda and Jupiter. <i>P. del Vaga</i> and <i>M. Angelo</i> .
Conversion of St. Paul. <i>Floris</i> .	Centaur and the Lapithæ. <i>Rosso</i> .
Battle of the Amazons. <i>Raphael</i> .	Bacchus and Ariadne, and Bacchanalian subjects.
Tarquin and Lucretia. <i>Raphael</i> .	
Lucretia stabbing herself. <i>Raphael</i> .	
Venus at her toilet. <i>Raphael</i> .	

## GIOVANNI BATTISTA GHISI

Was born at Mantua about the year 1515. The period of his death is unknown. He flourished about the year 1536. He did not engrave more than about twenty plates, of which the following are some of the subjects :—

The Resurrection of Christ. After <i>J. Romano</i> .	Hercules and Antæus. After <i>J. Romano</i> .
Venus and Mars. From his own picture.	An allegorical representation of the River Po. From his own design.
Cupid asleep.	Naval engagement between the Greeks and Trojans. After <i>J. Romano</i> .
Jupiter changed into a Serpent. <i>J. Romano</i> .	
Figure of Pallas. <i>J. Romano</i> .	

## GIORGIO GHISI.

Supposed brother of the above, born about the year 1520; but little is known of him more than that he flourished between the

years 1540 and 1578. His works are numerous. The principal ones are as follows :—

The Virgin and Elizabeth. After *Salviati*.  
Adoration of the Shepherds. After his own design.

The Nativity. *Bronzino*.

The Last Supper. *Lombard*.

Marriage of St. Catherine. *Correggio*.

The Man of Sorrow. From his own design.

A Pietà. From his own design.

The Angles of the Sistine Chapel. *M. Angelo*.

Dispute of the Sacrament. *Raphael*.

School of Athens. *Raphael*.

The Last Judgment. *M. Angelo*.

Caius Marius at Minturnæ. *Polidoro*.

Tarquin and Lucretia. *J. Romano*.

Sinon and the Trojans. *J. B. Ghisi*.

The Greeks entering Troy. *J. B. Ghisi*.

Neptune and Thetis. After *P. del Vaga*.

Venus and Vulcan. *P. del Vaga*.

The Muses. *Primaticcio*.

Orion and Diana. *L. Penni*.

Venus and Adonis. *J. B. Ghisi*.

Hercules and the Hydra. *Bertano*.

Cupid and Psyche. *J. Romano*.

Bacchus and Silenus. *J. Romano*.

The Fates. *J. Romano*.

Antiope and Jupiter. *Primaticcio*.

Birth of Memnon. *J. Romano*.

Apollo and the Muses. *L. Penni*.

Judgment of Paris.

Angelica and Medora.

Raphael's Dream. *L. Penni*.

#### ADAM GHISI.

A younger brother of the foregoing. He flourished from the year 1566 to 1573; but the periods of his birth or death are totally unknown. Amongst other plates he engraved the following :—

The Flagellation of Our Saviour.

A Pietà. After *M. Angelo*.

A Holy Family. *J. Romano*.

St. Catherine. *J. Romano*.

Aeneas and Anchises.

Hercules and Dejanira. *J. Romano*.

A Faun with a Nymph and Cupid. *J. Romano*.

Different subjects of Cupids. After *J. Romano*.

Hercules with his Club. *Bertano*.

Apollo. From the Antique.

A Bacchanalian subject.

Mars and Cupid. *J. Romano*.

Young Hercules between Vice and Virtue. *J. Romano*.

Figure of Victory. *J. Romano*.

#### DIANA GHISI.

A sister of the preceding artist. She flourished from the year 1573 to 1588. She married an architect of Volterra, called Francesco di Volterra, but nothing more is known of his history. Her engravings are much in the same style as her brother's, of which the following may be mentioned :—

The Angel Gabriel's visit to the Virgin.  
After *Luca Signorelli*.

The Salutation. *G. Vasari*.

Magdalen at the feet of Our Saviour. *J. di Campi*.

Woman taken in Adultery. *J. Romano*.

Jesus Christ and St. Peter. *Raphael*.

Descent from the Cross. *J. B. Ghisi*.

Different subjects of the Virgin.

Martyrdom of St. Catherine.

Aspasia and Socrates. After *J. Romano*.

Scipio Africanus. *J. Romano*.

Horatius Cocles. *J. Romano*.

Patroclus dead. *J. Romano*.

Amphion and Zetus.

Latona.

#### GASPER BEVERDINUS.

Supposed to have been born at Padua and flourished about the year 1550, but nothing more is known of him. He engraved a few plates

in the style of Marc Antonio, who, on that account, is presumed to be his master.

Moses Saved. After <i>Parmigiano</i> .	Tarquin and Lucretia.
Moses touching the Rock.	Mars and Venus.
The Three Kings.	Vulcan's Forges.
The Nativity. <i>Parmigiano</i> .	Leda.
St. Peter on the Waves. <i>P. del Vaga</i> .	The Centaurs.
Conversion of St. Paul.	The Seven Virtues.
The Prodigal Son. <i>Parmigiano</i> .	The Planets (supposed by him).
Clelia crossing the Tiber.	

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LE MAITRE AU NOM DE J. C.

Flourished from the year 1560 to 1571. It is supposed that his name was Renatus, but nothing is known of his history. He engraved a few plates. The following are the subjects of some of them:—

The Annunciation.	Pan, Pomona, and Cupid.
A Pietà. After the marble of <i>M. Angelo</i> .	Diana Bathing.
Scipio pardoning his Prisoners. <i>J. Romano</i> .	The Sibyls.

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MARIUS KARTARUS

Flourished about the years 1560 to 1580, and worked principally at Rome. His works are few in number, and of rather a secondary character.

Annunciation.	Figure of Justice.
Adoration of the Shepherds.	Statue of Hercules. From the Antique.
Martyrdom of St. Catherine.	

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GIOVANNI MARIA POMEDELLO

Was born at Villa Franca, near Verona, and flourished about 1534. He engraved two plates:—

Hercules and the Numidian Lion.	Twenty cocks and hens in different attitudes.
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JULIO SANNUTI

Was a Venetian, and flourished about the years 1540-50; engraved five or six plates, but he is otherwise unknown.

The Marriage of the Virgin. After <i>Raphael</i> .	Cupid.
Murder of the Innocents. <i>Raphael</i> .	A Bacchanal.
The Monstrous Child.	



## JULES DE MUSIS.

Was related to Agostino Veneziano, and flourished about the years 1550 to 1560.

The Sea-ports of Claudius and Trajan. After *Ligorio*.



## FRANCESCO MAZZUOLI, DETTO PARMIGIANO,

Was born at Parma, 1503, and died at Castelmaggiore in 1540. He etched a few plates, of which the following are some, all after his own designs:—

Judith.	St. James.
Annunciation.	St. Philip.
Nativity.	St. Thais.
The Virgin.	Cupid sleeping.
Entombment of Our Saviour.	A Shepherd.
The Resurrection.	A young man with two old ones.
St. Peter and St. John healing the Sick.	The Lovers.
This is after <i>Raphael</i> .	The Astrologer.



## GIOVANNI BATTISTA FRANCO

Was born at Udine about 1510, and died about 1580. He engraved many plates, of which the following are some of the principal subjects—mostly after his own design:—

Abraham and Isaac.	Various Saints.
Moses Striking the Rock.	Hercules and the Hydra.
Gathering Manna.	A Bacchanalian subject.
Annunciation.	Jupiter with the Eagle.
Adoration of the Shepherds.	Vulcan at his Forge.
Jesus Christ disputing in the Temple.	Bacchus and Ariadne. From the Antique.
The Flagellation.	Diana.
The Crucifixion.	Cupid and Psyche.
The Miraculous Draught. After <i>Raphael</i> .	Subjects from the bas-relief of Trajan's Column.
Resurrection of Lazarus.	
Various subjects of the Virgin.	



## MARTIN ROTA

Is supposed to have been born about the year 1540. He flourished as an engraver from 1558 to 1586. The following are some of the subjects he engraved:—

The Murder of the Innocents.	Last Judgment.
The Virgin Reposing. After <i>Titian</i> .	Many Portraits.
The Baptism of Christ.	Prometheus chained. After <i>Titian</i> .
Our Saviour tempted.	Venus and Adonis. <i>Titian</i> .
The Tribute Money. <i>Titian</i> .	The Battle of Lepanto.
Various Saint subjects.	

## SCHOOL OF FONTAINEBLEAU.

## LEON DAVENT

Flourished from the year 1540 to 1565; nothing more is known of this engraver. His works are principally after the designs of Primaticcio for the palace of Fontainebleau.

The Holy Family. After *Parmigiano*.  
Descent into Limbo.  
Jesus Christ healing the Sick.  
The Magdalen carried to Heaven.  
The Apostles contemplating the Saviour  
and the Virgin, who are seen in a Glory  
of Angels.  
Death of Cleopatra.  
The Continnence of Scipio.  
Alexander and Bucephalus.  
Camilla.  
The Emperor Mark Antony sacrificing.  
The Dead Body of Patroclus.  
The Three Goddesses.  
The Nine Muses.  
Jupiter and Europa.

Bellona.  
Mars seated on his trophies.  
Jupiter and Danaë.  
Cadmus and the Dragon.  
Hercules with the Argonauts.  
Two Satyrs with Cupid on an Ass.  
Psyche at the Fountain.  
Death of Adonis.  
Adonis hunting.  
Diana and her Nymphs.  
Hercules and Omphale.  
The Amazons.  
Mars and Venus.  
Vulcan and the Cyclops.  
Cupid wounding Apollo.  
Dance of Fauns and Bacchantes.



## ANTONIO FANTUZZI.

Born at Trent in the Tyrol, and flourished about the years 1540 to 1580. His engravings are principally after the designs of Primaticcio. The following are some of the subjects engraved by this master :—

A Holy Family.  
A Sibyl looking into a Book.  
The Continnence of Scipio.  
The Horatii and Curiatii.  
Circe and the companions of Ulysses.  
Marsyas and Apollo.  
Statue of Cybele.  
Statue of the Goddess of Health.  
Statue of a Roman Lady.

Nymphs bathing.  
Hercules.  
Alcathoe.  
Silenus carried by Bacchantes.  
The Muses at the foot of Mount Parnassus.  
Venus and Mars bathing.  
Meleager and Atalanta.  
Jupiter with the three Goddesses.



## DOMENICO DEL BARBIERI.

He flourished about the years 1540 to 1570. Nothing more is known of his life or death. He engraved but very few plates.

The Stoning of St. Stephen.  
Group from Last Judgment of *M. Angelo*.

Amphiaras.  
Venus and Mars. After *Le Maître Roux*.



## AGOSTINO CARRACCI.

Born at Bologna in 1557 and died at Parma 1602. He was a painter as well as a celebrated engraver. Amongst his numerous works may be mentioned the following:—

Adam and Eve.	} From his own design.	Various subjects of the Virgin.
Jacob and Rachel.		The Temptation of St. Anthony. After
The Young Tobit.		<i>Tintoretto</i> .
Judith. After <i>Sabbatini</i> .	} From his own design.	Various subjects of Saints.
The Prophet Jonas.		The Trinity.
The Annunciation.		Marriage of St. Catherine. <i>P. Veronese</i> .
Adoration of the Kings. <i>Del Moro</i> .	} From his own design.	Repose in Egypt. <i>Julio Campi</i> .
Adoration of the Kings. <i>Peruzzi</i> .		The Dead Body of Our Saviour. <i>P. Veronese</i> .
Jesus Christ presented at the Temple. <i>Samacchini</i> .		Eneas and Anchises. <i>Baroccio</i> .
Repose in Egypt. <i>Passeri</i> .	} From his own design.	Pan conquered by Love.
Baptism of Christ. <i>Aquilano</i> .		Mercury and the Graces. <i>Tintoretto</i> .
The Flagellation.		Mars and Minerva. <i>Tintoretto</i> .
The Ecce Homo. <i>Correggio</i> .	} From his own design.	Orpheus and Eurydice.
Crucifix. <i>P. Veronese</i> .		Andromeda.
Crucifix. <i>Tintoretto</i> .		Satyr and Nymph.
Resurrection.	} From his own design.	Venus on a Dolphin.
Transfiguration. <i>Tibaldi</i> .		The Three Graces.
Jesus Christ and the Samaritan.		Venus and Cupid.
own design.		

## No. IV.





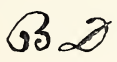



## TABLE OF MARKS AND MONOGRAMS

OF THE PAINTERS, DECORATORS, AND GILDERS EMPLOYED IN THE







Royal Manufactory of Sèvres,








FROM 1753 TO 1800.

EXTRACTED FROM THE CATALOGUE OF THE MUSÉE CÉRAMIQUE.


MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	ARMAND.	Birds, Flowers, &c.
	ASSELIN.	Portraits, Miniatures, &c.
	BAR.	Detached Bouquets, &c.
	BARRAT.	Garlands, Bouquets.
	BAUDOIN.	Ornaments, Friezes, &c.
	BERTRAND.	Detached Bouquets.
	BIENFAIT.	Gilding.
	BINET.	Detached Bouquets.





MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>Sc</i>	BINET (M <sup>me</sup> ), <i>née</i> SOPHIA CHANOU.	Garlands, Bouquets.
	BOUCHET.	Landscape, Figure, and Ornaments.
<i>Y.</i>	BOUILLAT.	Flowers, Landscapes.
<i>B.</i>	BOULANGER.	Detached Bouquets.
<i>Bn.</i>	BULIDON.	Detached Bouquets.
<i>m.b</i> or <i>MB</i>	BUNEL (M <sup>me</sup> ), <i>née</i> MANON BUTEUX.	Detached Bouquets.
	BUTEUX (Sen.).	Flowers, Emblems, &c.
<i>g.</i>	BUTEUX (Eldest Son).	Detached Bouquets, &c.
	BUTEUX (Younger Son).	Pastoral Subjects, Children, &c.
	CAPELLE.	Various Friezes.
	CARDIN.	Detached Bouquets.
<i>C.</i>	CASTEL.	Landscape, the Chase, Birds.
	CATON.	Pastoral Subjects, Children, Portraits.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	CATRICE.	Flowers, detached Bouquets, &c.
<i>ch.</i>	CHABRY.	Miniatures, Pastoral subjects.
<i>JD</i>	CHANOU (M <sup>me</sup> .), <i>née</i> JULIA DUROSEY.	Detached Flowers, Light Friezes, &c.
<i>c. p.</i>	CHAPUIS (the Elder).	Flowers, Birds, &c.
<i>jc.</i>	CHAPUIS (the Younger).	Detached Bouquets.
	CHAVAUUX (Sen.).	Gilding.
<i>j. n.</i>	CHAVAUUX (Jun.).	Detached Bouquets, Gilding.
	CHOISY (DE).	Flowers, Arabesques.
	CHULOT.	Emblems, Flowers, Arabesques.
<i>C. m.</i>	COMMELIN.	Detached Bouquets, Garlands.
	CORNAILLE.	Flowers, detached Bouquets.
	COUTURIER.	Gilding.
	DIEU.	Chinese, Chinese Flowers, Gilding, &c.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
K	DODIN.	Figures, various subjects, Portraits.
<i>DR</i>	DRAND.	Chinese, Gilding.
<i>D.</i>	DUSOLLE.	Detached Bouquets, &c.
DT.	DUTANDA.	Detached Bouquets, Garlands.
<i>L</i>	EVANS.	Birds, Butterflies, Landscapes, &c.
F	FALOT.	Arabesques, Birds, Butterflies.
✦	FONTAINE.	Attributes, Miniatures, &c.
♥	FONTELLIAU.	Gilding, &c.
<i>Ger.</i>	GERARD.	Pastoral subjects, Miniatures.
<i>V. t</i>	GERARD (M <sup>re.</sup> ), née VAUTRIN.	Detached Bouquets, Light Friezes.
<i>R</i>	GIRARD.	Arabesques, Chinese, &c.
<i>Gt.</i>	GREMONT.	Garlands, Bouquets.
<i>X.</i>	GRISON.	Gilding.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>jh.</i>	HENRION.	Garlands, detached Bouquets.
<i>hc.</i>	HERICOURT.	Garlands, detached Bouquets.
<i>ff.</i>	HILKEN.	Figures, Pastoral subjects, &c.
<i>Z.</i>	JOYAU.	Detached Bouquets, &c.
<i>j.</i>	JUBIN.	Gilding.
<i>G</i> or <i>L.R</i>	LA ROCHE.	Detached Bouquets, Garlands, Emblems.
<i>L<sup>e</sup>.</i>	LE BEL (the Elder).	Figures and Flowers.
<i>L B</i>	LE BEL (the Younger).	Garlands, Bouquets, &c.
<i>LL</i> or <i>LL</i>	LECOT.	Chinese, &c.
<i>LG</i> or <i>Lc</i>	LE GUAY.	Gilding.
	LEGUAY.	Miniatures, Children, Chinese.
<i>L</i> or <i>L</i>	LEVE (Sen.).	Flowers, Birds, Arabesques.



MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>f</i>	LEVE, FELIX.	Flowers, Chinese.
<i>R.B.</i>	MAQUERET (M <sup>ME</sup> .), <i>née</i> BOUILLAT.	Detached Bouquets.
<i>s</i>	MERAULT (the Elder).	Divers Friezes, &c.
<i>9</i>	MERAULT (the Younger).	Bouquets, Garlands, &c.
<i>X.</i>	MICAUD.	Flowers, Bouquets.
<i>m</i> or <i>M.</i>	MICHEL.	Detached Bouquets.
<i>M</i>	MORIN.	Marine and Military subjects.
	MUTEL.	Landscape.
<i>ng</i>	NIQUET.	Detached Bouquets, &c.
	NOEL.	Flowers, Ornaments.
<i>SD</i>	NOUAILHIER (M <sup>ME</sup> .), <i>née</i> SOPHIA DUROSEY.	Detached Flowers, Light Friezes.
<i>L.S.</i>	PARPETTE, D <sup>LE</sup> . LOUISON.	Detached Flowers, Garlands.
<i>f</i>	PFEIFFER.	Detached Bouquets.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	PIERRE (the Elder).	Flowers, detached Bouquets.
	PIERRE (the Younger).	Bouquets, Garlands.
	PITHOU (the Elder).	Portraits, historical subjects.
	PITHOU (the Younger).	Figures, Flowers, and Ornaments.
	POUILLOT.	Detached Bouquets.
<b>HP.</b>	PREVOST.	Gilding.
	RAUX.	Detached Bouquets.
	ROSSET.	Landscapes, &c.
	ROUSSEL.	Detached Bouquets.
	SCHRADRE.	Birds, Landscape.
	SINSSON.	Flowers, Groups, Garlands, &c.

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
	SIOUX.	Detached Bouquets, Garlands, &c.
	TAILLANDIER.	Detached Bouquets, Garlands.
	TANDART.	Groups of Flowers, Garlands, &c.
	TARDI.	Detached Bouquets, &c.
	THEODORE.	Gilding.
	TREVENET (Sen.).	Flowers, Cartels, Groups, &c.
	TREVENET (Jun.).	Ornaments, Friezes, &c.
	VANDE.	Gilding, Flowers.
	VAVASSEUR.	Arabesques, &c.
	VIELLARD.	Emblems, Ornaments, &c.
	VINCENT.	Gilding.
	XROWET.	Arabesques, Flowers, &c.

M. Riocreux has favoured us with the following additional marks:—

MARKS.	PAINTERS' NAMES.	CLASS OF WORKS.
<i>N.</i>	ALONDE.	Birds, First Class, 1758-1781.
<i>LB.</i>	BOUCAT (PHILIPPE)	Flowers, Birds, Ara- besques, 1785-1791.
<i>F. x.</i>	FUMEZ.	Flowers and Ara- besques, 1777-1801.
<i>H.</i>	HUNIJ (originally a Sculptor.)	Flowers, 1791-1799.
<i>M.</i>	MASSEY (PIERRE)	Flowers, First Class, 1799-1806.
<i>M.</i>	MOIRON.	Flowers, Detached Bouquets, 1790-1792.



## No. V.

## THE CASE OF THE UNDERTAKER OF THE CHELSEA MANUFACTURE OF PORCELAIN WARE.

*From Lansdown MS. No. 829, Fol. 21.*

MANY attempts towards this art have been made in Europe for a long course of years past; the success which has been met with at Dresden has revived these pursuits in many parts of Europe.

The Empress Queen has a manufacture of her own.

The French king has one, and has patronised and encouraged several; the king of Naples has one; the late Duke of Orleans was, at the time of his death, and had been for many years, engaged very earnestly in this pursuit, but none have come up to the pattern they have been endeavouring to imitate.

Several attempts have likewise been made here, few have made any progress, and the chief endeavours at Bow have been towards making a more ordinary sort of ware for common uses.

This undertaker, a silversmith by profession, from a casual acquaintance with a chymist who had some knowledge this way, was tempted to make a trial, which, upon the progress he made, he was encouraged to pursue with great labour and expense; and, as the town, and some of the best judges expressed their approbation of the essays he produced of his skill, he found means to engage some assistance.

The manufacture was then put upon a more extensive footing, and he had the encouragement of the public to a very great degree, so that the last winter, he sold to the value of more than 3500*l.*, which is a great deal, considering the thing is new, and is of so great extent that it has been beyond the reach of his industry to produce such complete assortments as are required in a variety of ways. This has been a great spur to his industry, so that, notwithstanding some discouragements, the ground-plot of the manufacture has gone on still increasing.

The discouragements, besides the immense difficulties in every step towards the improvement of the art, have been from the introduction of considerable quantities of Dresden porcelain.

It was known that, as the laws stand, painted earthenware, other than that from India, is not enterable at the Custom House, otherwise than for private use, and of course becomes forfeit when offered to

sale, as well as lace from France, or any other unenterable commodity ; and though it was publicly sold in a great many shops, and that there were even very frequent public sales of it, it was hoped that what was exposed to sale, was chiefly the stock in hand, and when that should be got off, this grievance would cease. It has nevertheless happened quite otherwise, for not only the importations continue, and considerable parcels are allowed to pass at the Custom House as for private use, by which means the shops abound with new stock, and public sales are advertised at the very beginning of the winter, and in large quantities—but there is reason to believe, from the diminution in the price of the Dresden china, that this is done on purpose to crush the manufactory established here, which was a project threatened last year.

It is apprehended that if recourse is had to the Custom House books, it will be found that considerable quantities have been entered there for private use, besides what may have been allowed to pass as furniture to foreign ministers.

This earthenware pays eightpence by the pound when entered for private use ; but a figure of little weight may be worth five pounds, so that the real value of what is sold here will be found to be considerable ; and, indeed, it must be so, as this ware makes an important article in a number of great shops, besides the number of public sales during the course of a winter, and the other private ways there are of carrying it about.

It may be a motive to let it be entered for private use at the Custom House, that great names are made use of there ; but it is to be regretted that either these names are often made use of without authority, or that names are often given for very mean purposes ; and as nobody is named, it may be said that a certain foreign minister's house has been for a course of years a warehouse for this commerce, and the large parcel advertised for public sale on the seventh of next month is come, or is to come, from thence.

Even the right of entering this ware at all is a doubtful point, and the affirmative is taken upon presumption, because the law says it shall not be entered for sale.

The manufacture in England has been carried on so far by great labour and at a large expense ; it is in many points to the full as good as the Dresden, and the late Duke of Orleans told Colonel York that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs at least one hundred hands, of which is a nursery of thirty lads taken from the parishes and charity schools, and bred to designing and painting,—arts very much wanted here, and which are of the greatest use in our silk and printed linen manufactures.

Besides the advantage, great honour accrues to the nation, from

the progress made in so fine an art, without any of those aids by which it has been set on foot and supported abroad, nor has there even been any application for new laws or prohibitions in its favour, which has been a rule in every country upon the establishment of new manufactures.

The execution of the laws which have all along been in force, and which can give no offence to anybody, it is apprehended will answer the purpose ; all that is therefore requested is, that the Commissioners of the Customs may be cautioned with regard to the admission of this ware under the pretence of private use, and that the public sale of it may not be permitted any more than that of other prohibited goods. A few examples of seizures would put a stop to this, and which cannot be difficult, as all Dresden china has a sure mark to distinguish it by ; but if this commerce is permitted to go on, the match between a crowned head and private people must be very unequal, and the possessors of the foreign manufactures will at any time, by a sacrifice of a few thousand pounds, have it in their power to ruin any undertaking of this kind here.

This must be the case at present with the Chelsea manufacture, unless the administration will be pleased to interpose and enjoin, in the proper place, a strict attention to the execution of the laws ; for if, while the manufacture is filled with ware, these public sales of, and the several shops furnished with, what is prohibited, are to take off the ready money which should enable the manufacture to go on, it must come to a stop, to the public detriment and the ruin of the undertaker, as well as great loss to those who have engaged in his support.

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## No. VI.

## POEM ON THE KING OF PRUSSIA.

*(Gentleman's Magazine, vol. xxvii. p. 364.)*

“ON SEEING AN ARMED BUST OF THE KING OF PRUSSIA CURIOUSLY  
IMPRINTED ON A PORCELAIN CUP OF THE WORCESTER MANU-  
FACTURE, WITH THE EMBLEMS OF HIS VICTORIES. INSCRIBED  
TO MR. JOSIAH HOLDSHIP.

“HERE, taught by thee, we view with raptur'd eyes,  
Graceful and bold, the Prussian Hero rise;  
The royal chief, the Cæsar of the age,  
Whose acts the wonder of the world engage.  
The martial spirit animates his mien,  
His heart intrepid, and his look serene.  
There Fame, regardless else who reigns or bleeds,  
With all her breath resounds his mighty deeds.  
Here, from whole nations in the field o'erthrown,  
He points to trophies which are all his own;  
While Vict'ry gives to valour so renown'd  
The blooming wreath which her own temples bound.

“See where his virtues still his life expose,  
And smile defiance to surrounding foes;  
The intriguing Saxon see him there<sup>1</sup> surprize,  
Here from his arms the Imperial Eagle<sup>2</sup> flies;  
Tho' Fortune frowns,<sup>3</sup> unknowing how to yield,  
He drives by proxy<sup>4</sup> Russia from the field.  
Now, farther prest, behold him still advance,  
And pour destruction on the troops<sup>5</sup> of France;  
Before his glitt'ring arms the Swedes retire,  
And mourn pale Envy's unfulfilled desire.  
Yet lo! once more by frowning Fortune crost,  
He sees a battle, Breslau, Bevern lost;  
Yet soon, that loss retriev'd, the hero gains  
Immortal glory on Silesian plains.  
His active spirit still disdains repose,  
Resolv'd to combat with stern winter snows;  
And through the regions of her cold domain  
To stretch the triumphs of the long campaign.

<sup>1</sup> At Pirna.<sup>2</sup> The battle of Prague.<sup>3</sup> The battle with Ct. Daun, 18th of June.<sup>4</sup> The battle of M. Lehwald with the R.<sup>5</sup> The battle with the Prince Soubise, Nov. 5.



What praise, ingenious Holdship, is thy due !  
Who first on porcelain the fair portrait drew ;  
Who first alone to full perfection brought  
The curious art by rival numbers sought.  
Hence shall thy skill inflame heroic souls  
Who mighty battles see round mightier bowls ;  
While Albion's sons shall see their features, name,  
And actions copied on the *cup* of Fame.

“ Hence Beauty, which repairs the waste of war—  
Beauty may triumph on a China jar ;  
And this, perhaps, with stronger faith to trust,  
Than the stain'd canvas or the marble bust.  
For here who once in youthful charms appears  
May bloom uninjur'd for a thousand years ;  
May Time, till now oppos'd in vain, defie,  
And live still fair till Nature's self shall die.  
Here may the Toasts of every age be seen  
From Britain's Gunning back to Sparta's Queen ;  
And every hero history's page can bring  
From Macedonia's down to Prussia's King.

“ Perhaps thy art may track the circling world  
Where'er thy Britain has her sails unfurl'd ;  
While wond'ring *China* shall with envy see,  
And stoop to borrow her own Arts from thee.

“ CYNTHIO.

“ Worcester, 20th December, 1757.”

## No. VII.

## POTTERIES AT LEEDS AND YARMOUTH.

SOME additional information respecting the present state of the Leeds Pottery has just been kindly communicated by Edward Hailstone, Esq., of Horton Hall. The pottery was established, as we have before mentioned, about 1770, by Hartley, Green, and Co., and after passing through many hands, and declining in the quality of the work and in estimation, is now having considerable knowledge applied to it by the present proprietors, Messrs. Warburton and Britton. The present manufactory makes chiefly toilet services, mugs, pitchers, &c., employing about 400 hands, men, women, and children; the greater portion of their trade is in the printed transfer ware. It is not easy to get much information about the early work, the pottery works having often changed hands, but they possess the old pattern books of the firm, and likewise many of the moulds; some of the latter have been destroyed. The cream-coloured ware was produced by an arsenical glaze which severely crippled the workmen, who were not able to follow the trade more than four or five years. The articles were almost entirely made for the Russian and north of Germany trade, and one of the partners in the works travelled in the north of Europe to push the trade there. There does not appear to be any other mark than that stamped "Hartley, Green, and Co., Leeds Pottery," or "Leeds Pottery" only; and though inquiry was made of the oldest workmen, nothing was known of the marks mentioned in the present work (M. 65, 66, 67). A workman did suggest that one of the Greens established some works on the river Don, near Rotherham, where perhaps these marks might have been used. The designs in the book alluded to show that models must have been received from abroad, after which the pottery was to be made, for in nearly all cases the forms are those of the Dresden ware.

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WE have received from J. Mills, Esq., of Castle Meadow, Norwich, notice of a pottery established near the end of the last century at Yarmouth, at a place still known as "The Ovens," by a potter of the name of Absolon. The ware resembles the Queen's ware of Wedgwood. Some plates in the possession of Mr. Mills are decorated with fruits and flowers upon the cream-coloured ground. They bear the above mark (M. 249).

←  
*Absolon yarm*

M. 249.

## No. VIII.

LIST OF PRIVATE COLLECTIONS OF CHINA, &c.,  
IN GREAT BRITAIN.

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HER MAJESTY THE QUEEN.. .. .	SÈVRES and MISCELLANEOUS.
AMHERST, Lord, Knole, Kent .. .. .	FRENCH, &c.
ANGERSTEIN, WM., Esq., 15, Stratton-street .. .. .	{ LUCA DELLA ROBBIA, and MISCEL- LANEOUS.
ASHBURTON, Lord, Bath House, Piccadilly .. .. .	SÈVRES, &c.
ASHLEY, Hon. WM., Palace Yard .. .. .	SÈVRES, &c.
ASHLEY, Hon. JOHN, 17, Upper Brook-street .. .. .	SÈVRES, &c.
ATTWOOD, J., Esq., 25, Park-lane .. .. .	SÈVRES, &c.
AULDJO, JOHN, Esq., Noel House, Kensington .. .. .	MISCELLANEOUS.
AUMALE, H. R. H. the Duc d', Orleans House, Twick- enham .. .. .	{ ROUEN, &c.
AZEGLIO, Marquis d', Upper Grosvenor-street .. .. .	ITALIAN.
BAILY, ARTHUR, Esq., Harefield, Southampton .. .. .	SÈVRES, &c.
BALE, C. S., Esq., 71, Cambridge-terrace, Hyde Park .. .. .	MAJOLICA, &c.
BALFOUR, Lady Eleanor, 3, Grosvenor-square .. .. .	MISCELLANEOUS.
BARING, Mrs. H., 11, Berkeley-square .. .. .	SÈVRES, &c.
BARING, Hon. FRANCIS, St. James's Square .. .. .	MISCELLANEOUS.
BARING, Hon. and Rev. Frederick, 9, Grosvenor-crescent .. .. .	SÈVRES, &c.
BARING, THOS., M.P., 40, Charles-street, Berkeley- square .. .. .	{ SÈVRES and DRESDEN.
BARKER, ALEX., Esq., 103, Piccadilly .. .. .	MAJOLICA, SÈVRES, &c.
BATH, Marquis of, Longleet, Wilts .. .. .	SÈVRES.
BEDFORD, Duke of, Woburn Abbey .. .. .	MISCELLANEOUS.
BEEDEN, W. F., Esq., 9, Stratford-place .. .. .	MISCELLANEOUS.
BENTINCK, Hon. Miss, Cholmondeley Castle, Namptwich .. .. .	SÈVRES.
BENTLEY, JOHN, Esq., 9, Portland-place .. .. .	MISCELLANEOUS.
BERESFORD, Lady, 53, Portland-place .. .. .	MISCELLANEOUS.
BERNAY, Rev. — .. .. .	MAJOLICA.
BEVAN, HENRY, Esq., 4, Hamilton-place .. .. .	MISCELLANEOUS.
BOHN, HENRY G., Esq., Twickenham .. .. .	MISCELLANEOUS.
BOILEAU, Sir JOHN, Bart., 20, Upper Brook-street .. .. .	ANCIENT POTTERY.
BRAYBROOKE, Lord, Audley End .. .. .	CHELSEA.
BREADALBANE, Marquis, 21, Park-lane .. .. .	MISCELLANEOUS.
BRUNEL, I. K., Esq., 17, Duke-street, Westminster .. .. .	PALISSY WARE, &c.
BUCKLE, JOHN, Esq., 39, Gloucester-terrace .. .. .	DRESDEN GROUPS and FIGURES, &c.
BURRELL, Sir CHAS., Bart., 5, Richmond-terrace .. .. .	MISCELLANEOUS.

CADOGAN, Earl, 138, Piccadilly .. .. .	CHELSEA and SÈVRES.
CAMPBELL, Sir H. H., Bart., 10, Hill-street .. .. .	SPANISH, SÈVRES, &c.
CARRINGTON, Lord, Whitehall-yard .. .. .	MISCELLANEOUS.
CHESTERFIELD, Earl of, Brethby Park, Leicestershire .. .. .	SÈVRES.
CLEVELAND, Duchess Dowager, Seamore-place .. .. .	CHELSEA, DRESDEN, and SÈVRES.
COLQUHOUN, Mrs., 3, Stratford-place .. .. .	CHELSEA.
COWPER, Hon. C. SPENCER, 22, Bruton-street .. .. .	MISCELLANEOUS.
Craven, Earl, 16, Charles-street, Berkeley-square .. .. .	SÈVRES.
CUNDER, Miss, Basingstoke .. .. .	SÈVRES and CHELSEA.
DAVIDSON, DAVID, Esq., 19, James-street, Buckingham Gate .. .. .	MAJOLICA.
DE LA RUE, THOMAS, Esq., 84, Westbourne-terrace .. .. .	WEDGWOOD WARE.
DERBY, Earl of, Knowsley-Hall, Prescott, Lancashire .. .. .	MISCELLANEOUS.
DERING, J. P. G., Esq., 40, South-street, Park-lane .. .. .	SÈVRES, &c.
DIMSDALE, Baron, Camfield, Herts .. .. .	ORIENTAL, &c.
DIMSDALE, CHARLES, Esq., Essenden Place, Herts .. .. .	ORIENTAL, &c.
ELLIS, ELLIS, Esq., Richmond .. .. .	CHELSEA and SÈVRES.
ELY, Bishop of, 37, Dover-street .. .. .	MISCELLANEOUS.
ENNISKILLEN, Earl of, Florence Court, Enniskillen .. .. .	CHELSEA, &c.
EXETER, Marquis of, Burghley, Stamford .. .. .	MISCELLANEOUS.
FALMOUTH, Viscount, 2, St. James's Square .. .. .	MISCELLANEOUS.
FISH, —, Esq., Sidmouth, Devon .. .. .	DRESDEN.
FORD, RD., Esq., 123, Park-street .. .. .	SPANISH MORESCO, and MAJOLICA.
FORESTER, Col., 31, St. James's-place .. .. .	SÈVRES and DRESDEN.
FORTNUM, C. DRURY, Esq., Stanmore Hill .. .. .	MAJOLICA, &c.
FOUNTAIN, A., Esq., Narford Hall, Norfolk .. .. .	MAJOLICA, &c.
FRANKS, AUG., Esq., 55, Upper Seymour-street .. .. .	MISCELLANEOUS.
FULLERTON, A. G., Esq., 36, South-street, Grosvenor-square .. .. .	SÈVRES, &c.
GLENGALL, Earl of, 34, Grosvenor-street .. .. .	WORCESTER.
GLOUCESTER, H.R.H., Duchess of, Gloucester House .. .. .	SÈVRES and DRESDEN.
GOSFORD, Earl of, 59, Grosvenor-street .. .. .	DRESDEN and MISCELLANEOUS.
GRANT, Capt., Royal Horse Artillery .. .. .	CHELSEA.
GRANVILLE, Earl, 16, Bruton-street, Berkeley-square .. .. .	SÈVRES, &c.
GREGORY, GREGORY, Esq., Harlaxton Manor House, Grantham .. .. .	ORIENTAL and MISCELLANEOUS.
HAILSTONE, EDWARD, Esq., Horton Hall, Bradford, Yorkshire .. .. .	MAJOLICA and ENGLISH.
HAMILTON, Duke of, Arlington-street, and Hamilton Palace .. .. .	MISCELLANEOUS.
HAREWOOD, Earl of, Harewood House .. .. .	SÈVRES and ORIENTAL.
HARRINGTON, Earl of, Elvaston Castle, Derby .. .. .	FAÏENCE.
HASTINGS, Lord, Melton Constable, Dereham, Norfolk .. .. .	MAJOLICA, ORIENTAL, and SÈVRES, &c.
HENDERSON, JOHN, Esq. .. .. .	MAJOLICA, HISPANO-ARABIC.
HERBERT, Right Hon. Sydney, 5, Carlton Gardens .. .. .	FAÏENCE and MAJOLICA.
HERTFORD, Marquis of, 2, Rue Lafitte, Paris .. .. .	SÈVRES, &c.
HODGES, T. LAW, Esq., Hemsted, Kent .. .. .	MISCELLANEOUS.
HOLFORD, R. S., Esq., 145, Piccadilly .. .. .	SÈVRES, &c.
HOPE, A. J. BERESFORD, Esq., 1, Connaught-place .. .. .	MISCELLANEOUS.
HUTTON, WILLIAM, Esq., Clapham Common .. .. .	MISCELLANEOUS.



- ILCHESTER, Earl of, Melbury House, Dorset . . . MISCELLANEOUS.
- JAMES, JOHN, Esq., 2, Cornwall-terrace, Regent's-park DRESDEN and SÈVRES.
- KEITH, Baroness, Tully Allan Castle, Kincardine . . SÈVRES, &c.  
 KILMOREY, Earl of, 7, Grosvenor-place . . . SÈVRES.  
 KNATCHBULL, Sir E., Merstham Hatch, Ashford . . ORIENTAL.
- LABOUCHERE, Rt. Hon. HENRY, Stowey, Taunton . . MISCELLANEOUS.
- LANSDOWNE, Marquis of, Bowood . . . MISCELLANEOUS.
- LYGON, Hon. Lieut.-Gen., 12, Upper Brook-street . . {SÈVRES, DRESDEN, and MISCELLANEOUS.
- MAGNIAC, H., Esq., Colworth, Bedford . . . MISCELLANEOUS.  
 MAINWARING, C. KYNASTON, Esq., Ottley Park . . MISCELLANEOUS.  
 MARJORIBANKS, D. C., Esq., 4, Upper Grosvenor-street SÈVRES, &c.  
 MARLBOROUGH, Duke of, Blenheim . . . ORIENTAL.  
 MARRYAT, JOSEPH, Esq., Maes-y-dderwen, Swansea . . MISCELLANEOUS.  
 MASCALL, W., Esq., 9, Victoria-square, Clifton . . ORIENTAL.  
 MAYER, JOSEPH, Esq., Liverpool . . . MISCELLANEOUS.  
 MERLE, W. H., Esq., 20, Princes Terrace, Hyde Park MISCELLANEOUS.  
 MICKELTHWAIT, Col., 49, South-street . . . MISCELLANEOUS.  
 MILBANK, HENRY I., Esq., 45, Eaton-place . . . SÈVRES.  
 MILLS, CHARLES, Esq., Camelford House . . . SÈVRES.  
 MILLS, EDWARD, Esq., 5, Bryanston-square . . . SÈVRES.  
 MINTON, HERBERT, Esq., Stoke-upon-Trent . . . MISCELLANEOUS.  
 MOLESWORTH, Lady, 87, Eaton-place . . . MISCELLANEOUS.  
 MORGAN, OCTAVIUS, Esq., The Friars, Newport, South Wales . . . MISCELLANEOUS.  
 MORLEY, Earl, Kent House, Knightsbridge . . . PLYMOUTH.
- NEVILLE, R. H., Esq., 29, Upper Grosvenor-street . . SÈVRES, DRESDEN, &c.  
 NEWDIGATE, EDWARD, Esq., M.P., Arbury Park, Coventry . . . MISCELLANEOUS.
- NORFOLK, Duke of, Arundel Castle, Sussex . . . MAJOLICA, SÈVRES, &c.  
 NORTHAMPTON, Marquis of, Castle Ashby, Northampton MISCELLANEOUS.  
 NORTHUMBERLAND, Duke of, Alnwick Castle . . . MISCELLANEOUS.
- OVERSTONE, Lord, Overstone Park . . . MISCELLANEOUS.
- OWEN, —, Esq., Mona House, Clifton . . . ORIENTAL, &c.
- PALLISER, Mrs., 13A, Upper Brook-street . . . MISCELLANEOUS.  
 PALK, Sir LAWRENCE, Bart., Haldon House, Exeter . . ORIENTAL, &c.  
 PARKER, Sir HYDE, 13, South Audley-street . . . MISCELLANEOUS.  
 PEMBROKE, Earl of, 7, Carlton-house Terrace . . . SÈVRES, DRESDEN, &c.  
 PHILIPS, MARK, E., Esq., Manchester . . . MISCELLANEOUS.  
 POWELL, JOHN A., Esq., 7, George-street, Hanover-square . . . ANCIENT CHINA.  
 PRICE, Sir C., Bart., 3, King William-street . . . MISCELLANEOUS.  
 PRICE, LAKE, Esq., Radnor-place . . . MISCELLANEOUS.  
 PRIDEAUX, A., Esq., Kingsbridge, Devon . . . PLYMOUTH.  
 PRIOR, WM., Esq., 7, Middleton-square, Chelsea . . WORCESTER, &c.
- RAM, STEPHEN, Esq., 84, Eaton-square . . . MAJOLICA, &c.

RICKETTS, CHARLES SPENCER, Esq., 2, Hyde Park-terrace .. .. .	} SÈVRES and MISCELLANEOUS.
ROTHSCHILD, DE, Sir A., Bart., 2, Grosvenor-place-houses .. .. .	
ROTHSCHILD, DE, Baron MEYER, 148, Piccadilly ..	} FAÏENCE of HENRI II., and MISCELLANEOUS.
ROTHSCHILD, DE, Baroness, 107, Piccadilly ..	
RUSSELL, Lady FRANKLAND, Chequers Court, Tring-Bucks .. .. .	} MISCELLANEOUS.
SAMPAYO, O. H., Esq., 22, Westbourne-terrace ..	
SEYMOUR, DANBY, Esq., M.P. .. .. .	ORIENTAL, &c.
SHELBURNE, Earl of, Berkeley-square .. .. .	DELLA ROBBIA, &c.
SLADE, FELIX, Esq., Doctors' Commons .. .. .	MISCELLANEOUS.
SMITH, MARTIN, T., Esq., 13, Upper Belgrave-street ..	MISCELLANEOUS.
SPENCER, Earl, Althorp .. .. .	SÈVRES, &c.
STAFFORD, Lady, Cossy Hall, Norfolk .. .. .	MISCELLANEOUS.
STANFORTH, Rev. T., Storrs Hall, Windermere ..	ANCIENT ENGLISH POTTERY.
STEPHENS, S. LYNE, Esq., Roehampton-lane ..	MISCELLANEOUS.
STREATFIELD, F., Esq. .. .. .	MISCELLANEOUS.
SUTHERLAND, Duke of, Stafford House and Trentham	WEDGWOOD.
SWABY, J., Esq., Fortis-terrace .. .. .	SÈVRES, &c.
THARP, SIDNEY, Esq., Chippenham Park, Newmarket	MAJOLICA, &c.
THURSFIELD, RICHARD, Esq., Broseley .. .. .	SÈVRES.
TIDBURY, CHARLES, Esq., Regent-street, City-road ..	SALOPIAN.
TODD, C. R., Esq., 22, Sussex Gardens .. .. .	MISCELLANEOUS.
TRAFFORD, Sir THOMAS, Trafford Hall, Manchester ..	SÈVRES.
TROLLOPE, ARTHUR, Esq., Lincoln .. .. .	MISCELLANEOUS.
TWOPENNY, WM., Esq., 48, Upper Grosvenor-street ..	TRAFFORD Hall, Manchester ..
VINCENT, H. W., Esq., Thornwood Lodge, Kensington	MEDIEVAL ENGLISH.
VIVIAN, Mrs., Singleton, Swansea .. .. .	ORIENTAL.
WARD, C., Esq., Squerries, Westerham .. .. .	
WARWICK, Earl of, Warwick Castle .. .. .	MISCELLANEOUS.
WATERFORD, Marquis of, Curraghmore, Waterford ..	FAÏENCE, &c.
WAY, ALBERT, Esq., Wonham Manor, Reigate ..	SÈVRES.
WELLINGTON, Duke of, Apsley House .. .. .	MISCELLANEOUS.
WHITEHEAD, THOS., Esq., 8, Duke-street, St. James's	SÈVRES and DRESDEN.
WILLOUGHBY D'ERESBY, Lord, 142, Piccadilly ..	MAJOLICA.
ZETLAND, Earl of, 19, Arlington Street .. .. .	SÈVRES, &c.
	MISCELLANEOUS.

## PUBLIC COLLECTIONS.

BRITISH MUSEUM, A. FRANKS, Esq., Curator ..	} MAJOLICA and MEDIEVAL.
MUSEUM OF PRACTICAL GEOLOGY, TRENHAM REEKS, Esq., Curator .. .. .	
MUSEUM OF ORNAMENTAL ART, J. C. ROBINSON, Esq., Curator .. .. .	} MISCELLANEOUS.

## No. IX.

## MARKS AND MONOGRAMS

FOUND UPON POTTERY AND PORCELAIN.

THE Marks and Monograms contained in the Text are here collected in numerical order; and, for the convenience of reference, the Number in the Text and the Page where it occurs are placed against each Mark.

*Italian Pottery.*

I P

M. 1—p. 46.

.M. .G.

1525

M. 2—p. 48.

15 25

M S

M. 3—p. 48.

W S X

M. 4—p. 48.

15 25

M. 5—p. 50.

C O

M. 6—p. 50.

M. 7—p. 51.



M. 8—p. 53.

M. 9—p. 55.

DA URBINO.

M. 10—p. 56.

M. 11—p. 56.

E. F. B.

1594.

M. 12—p. 56.

M. 13—p. 57.

M. 14—p. 60.

M. 15—p. 60.

M. 16—p. 61.

M. 17—p. 61.

M. 18—p. 61.

M. 19—p. 61.

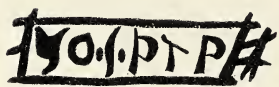
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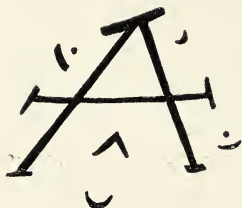




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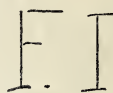
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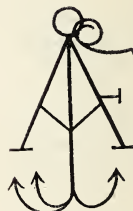
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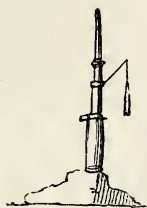
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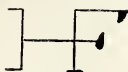
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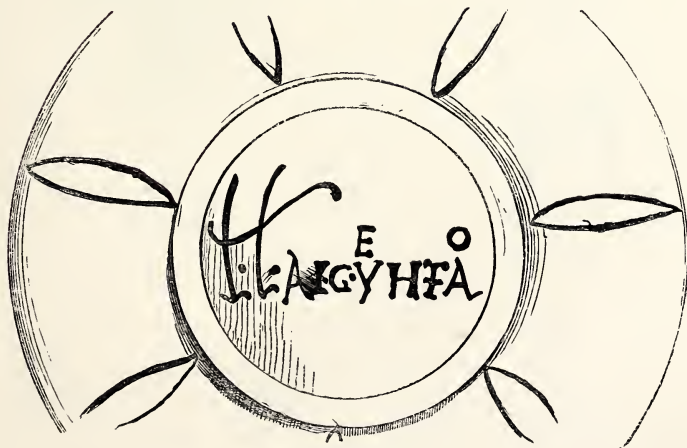
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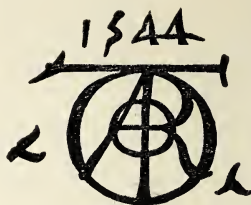
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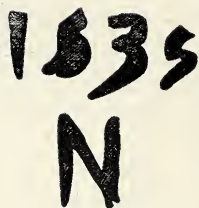
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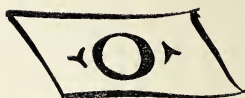
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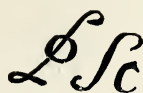
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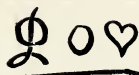
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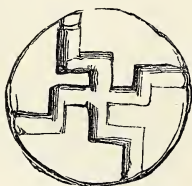
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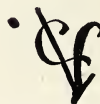
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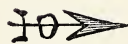


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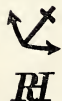
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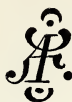
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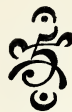
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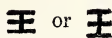
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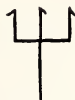
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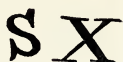
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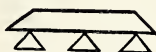
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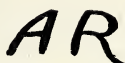
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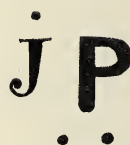
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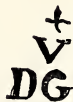
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## No. X.

## ANALYSIS OF THE DIFFERENT KINDS OF POTTERY

According to M. BRONGNIART. (As given in different parts of the *Traité des Arts Céramiques*.)

	Silex.	Alumina.	Oxides of Iron or Manganese.	Lime.	Magnesia.	Water.	Carbon or Carbon. Acid.	Soda.	Loss.
1st Class.									
Pottery, yellow, Spain (Modern) ..	53.04	19.11	6.01	14.01	..	2.06	5.77	..	..
" red, Portugal (Modern)	54.02	20.00	9.76	4.76	1.45	5.97	4.04	..	..
" grey, Roman ..	61.58	25.78	4.27	2.17	3.05	2.04	.99	..	.12
" black, Gaulish ..	62.22	18.86	5.71	1.17	.47	10.56	.78	..	.73
2nd Class.									
" Lustrous Roman ..	56.00	25.00	7.00	9.00	2.00	..	..	..	..
" " Campanian ..	55.88	18.88	15.80	7.48	1.63	..	..	..	..
3rd Class.									
" Glazed Common ..	66.00	20.00	9.00	5.00	..	..	..	..	..
4th Class.									
" Enamelled Majolica ..	48.00	17.50	3.75	20.12	1.17	..	9.46	..	..
" " Tile from Mahomet's Tomb ..	89.95	3.87	..	2.00	.5	3.00	..	..	..
" Hard Paste, Stone ware ..	62.00	24.00	1.00	2.00	..	..	..	8.00	..

## No. XI.

## ANALYSIS OF THE DIFFERENT KINDS OF PORCELAIN

*According to M. BRONGNIART and others.*

	Stilex.	Alumina.	Potash.	Soda.	Lime.	Magnesia.	Iron.
1. Hard Paste.							
China ..	70.5	20.7	6.0	..	.5	.6	.8
Japan ..	75.96	20.0	3.5	..	..	..	..
Dresden ..	58.1	3.67	3.4	..	.2	.4	.7
Sèvres ..	58.	34.5	3.	..	4.5	..	..
2. Naturally Soft.							
English ..	77.	8.6	..	..	1.2	7.0	..
3. Artificially Soft.							
Sèvres ..	69.6	25.0	2.0	2.4	..	.8	..



## No. XII.

## RE-DISCOVERY OF THE IRIDESCENT LUSTRE.

THE Professor Bonfatti of Gubbio, in a letter to Mr. Layard dated the 18th of April, states that a young man named Luigi Parocci, a pupil of the chemist Professor Angelico Fabri, has recently discovered the manner of producing the celebrated varnish of Maestro Giorgio, and of applying it not only to the reds, but to other more rare tints. On the 13th of that month an exhibition took place of twenty plates, with subjects painted upon them, and covered with this iridescent varnish, which were taken for ancient ware by those who saw them.—1857.

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## No. XIII.

MR. FORTUNE'S COLLECTION OF ANTIQUE CHINESE  
PORCELAIN.

WHILE these sheets are passing through the press, a remarkable collection of early Chinese porcelain, brought to this country by Mr. Fortune, has been sold at Messrs. Christie's. It has excited great interest both among collectors and manufacturers, as presenting examples of colours and glaze, remarkable for their beauty and brilliancy—the art of producing which has long since been lost even in China itself. The specimens of crackle-ware annexed, borrowed from Mr. Fortune's latest work on China, are of extreme rarity. Without colour, however, it is difficult to give a notion of their beauty. The circular dish with upright sides (Fig. 237) is of the most ancient manufacture known to the Chinese, who believe it to be at least one thousand years old, and state that there are few specimens of it in their country.



Fig. 234. Bottle, of the kind found in Egyptian tombs.



Fig. 235. Oviform Bottle of rare turquoise colour.

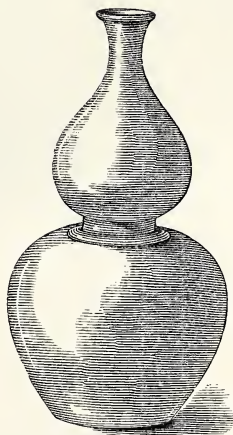


Fig. 236. Gourd-shaped Bottle of yellowish stone-colour Crackle.

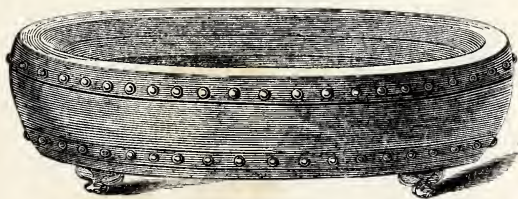


Fig. 237. Very ancient Porcelain Vessel.



Fig. 233. Porcelain Vase, enamelled with figures of Animals and Plants.

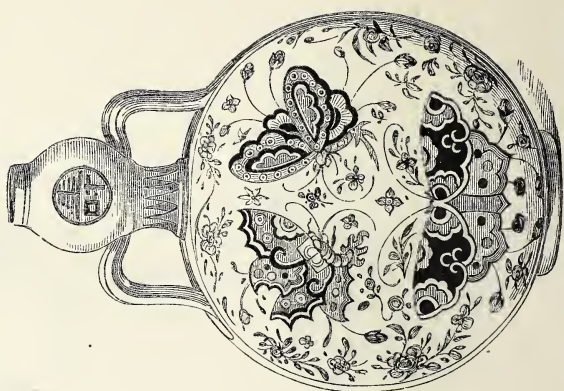


Fig. 239. Curious Pilgrim-shaped Bottle, enamelled with Butterflies, &c.

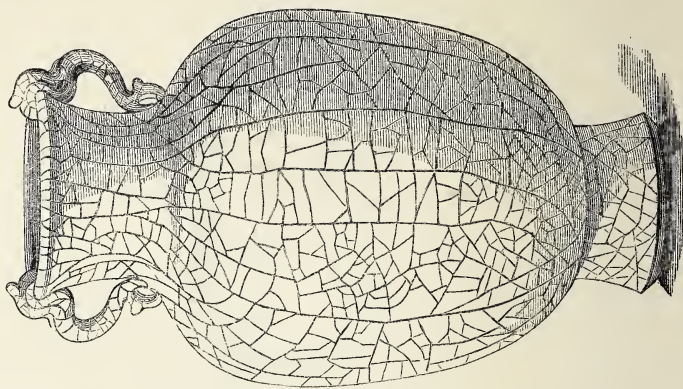


Fig. 240. Vase of Sea-green Crackle.

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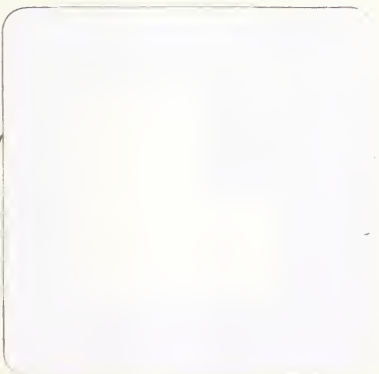












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